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MODERN  
LANGUAGE NOTES.

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# MODERN LANGUAGE NOTES.

Baltimore, January, 1887.

## TO OUR READERS.

In the brief introductory remarks with which the editors presented the NOTES to the public a year ago, the need of such an organ was definitely stated and its purpose succinctly canvassed, the desire being expressed "to give to this little periodical as scientific a character as may be possible, considering the present status of modern language study in America." It would seem fitting, therefore, that a few words should appear in this, the first number of the proverbial *année terrible*, to inform our readers how far our hopes have been realized and how far the character of the undertaking, as originally proposed, has been carried out.

If we would appreciate our present position, we must recall the modest beginning of the enterprise; for, with the exception of a few lines in the *Nation*, not a word of intimation announced its coming and only one subscriber was enrolled before the appearance of the first number. This contained twenty-eight columns and was without advertising sheets, thus forming a striking contrast, after the fifth issue, with the forty-eight columns, per number, of reading matter, plus sixteen columns of 'recent publications' and advertisements. We thus enter upon our second year with a journal considerably more than twice as large as it was at the outset, yet with price unchanged and with subscription and advertising lists that have enabled us to meet expenses since the sixth issue. It is with peculiar pleasure, therefore, that we record a success far beyond our most sanguine expectations—a fact due to the hearty support of our colleagues at home and the encouraging sympathy and generous help of friends abroad. Our present capacity is severely taxed, but the editors desire it to be understood that they are

willing and ready to undertake the printing of long articles, falling within the scope of this periodical. The only variation in external features proposed for the second volume, is a change in the quality of the paper; the ability to make this much-desired improvement is a special gratification to the editors.

In the course of the year, frequent communications have been received from teachers in secondary schools, expressing a wish that the proportion of semi-popular reading-matter might be increased; while, on the other hand, a strong element in the colleges desire an exclusively scientific publication. The editors see no reason as yet for departing from their original purpose of adapting the NOTES, as far as may be, to the wants of both these classes of readers. This policy would seem in existing circumstances to be productive of most good; and while the popular side of literature will be noticed in our columns, we hope to make such selections as may tend more and more toward the development of the scientific spirit. The disciplinary value of literary criticism will accordingly be emphasized, and everything of excellence in this direction that bears directly upon academic work in our higher institutions will receive hearty welcome.

One point of further interest should not be overlooked: namely, our intention in future numbers to give, with running comments, the titles of all the leading articles appearing in foreign journals devoted to the modern languages, beginning with the year 1887; and, in conclusion, it may be stated that the constant aim of the editors will be to keep abreast of the best scientific production in linguistic science as marking the development of modern speech and literature, and to make our readers promptly acquainted with all movements that serve to stimulate and quicken research and encourage a stronger sense of fellowship in this attractive field of work, or that tend in any way to promote the general interests of modern language study.

CORRECTION AU VERS 3641 DE LA  
CHANSON DE ROLAND.

Le vers 3641 du manuscrit d'Oxford, fol. 65 v<sup>o</sup>, est ainsi conçu :

A halte voz s'escrie : aiez nos Mahum :

Il s'agit de la reine Bramimonde, qui assiste, du haut des tours de Saragosse, à la déroute des Sarrasins. Le texte est évidemment corrompu ; car le vers est à assonance masculine, et il se trouve dans une laisse à assonances féminines ; en outre il est trop long d'une syllabe ou de deux, suivant qu'on élide ou non l'*e* final de "escrie." Pour le corriger, les éditeurs ont supprimé l'épithète "halte" ou changé "s'escrie" en "crie," et on a écrit "Mahume" au lieu de "Mahum." Mais cette forme féminine du nom de Mahomet ne se trouve nulle part ailleurs, et me paraît tout-à-fait invraisemblable. Il est probable toutefois que, dans le manuscrit original, il y avait à la fin du vers un mot en *-ume* ou *-umes* que le scribe d'Oxford a lu *Mahume* ou *Mahumes* et qu'il a corrigé en *Mahum* parceque la forme féminine du nom de Mahomet lui semblait aussi inadmissible qu'à nous-même. Ne peut-on pas supposer qu'il fallait lire "mar sumes" ou "mare sumes?" On sait que dans l'ancienne écriture l'*s* avait une forme analogue à l'*f* actuelle, et offrait dans sa partie supérieure quelque ressemblance avec l'*h*. Si l'on admet cette correction, "aiez nus" n'a plus de sens ; mais ce sont précisément les mots que je soupçonne le scribe d'Oxford d'avoir ajoutés au texte pour accompagner le nom de Mahomet. Je propose donc de lire :

A halte voz s'escrie : Mare sumes :

J'ai déjà fait cette correction dans mon édition de la Chanson de Roland, mais je n'avais pas encore eu l'occasion de l'expliquer.

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AVAILABLE FRENCH TEXTS, III.

Messrs. Macmillan & Co. (London and New York), in addition to the texts which they have published themselves for the study of the modern languages, have always on hand the publications of the *Clarendon Press* (Oxford) and those of the *Pitt Press* (Cambridge), for which they are the American agents. The twenty-three French and German texts already published by them, several more being announced, form very neatly printed volumes appropriately bound, of a convenient size and sold at very moderate prices.

Separate editions of Molière's plays are always useful. There are five of them in the Macmillan series of *Foreign School Classics*, namely, 'L'Avare,' 'Le Bourgeois gentil-homme,' 'Le Médecin malgré lui,' 'Le Misanthrope' and 'Les Femmes savantes,' the first two edited by Mr. Moriarty, the last three by M. Eugène-Fasnacht. These, like all the other publications in the series, are provided with adequate but not exhaustive notes, thus making them excellent text-books for instructors who wish their students to have a certain amount of assistance, enough to understand the language of the author, not so much as to render their own developments or explanations superfluous. The first three being in prose are good reading material during a second year of French study. As to 'Le Misanthrope' and 'Les Femmes savantes' they should not be touched until the student knows enough to read without translating. 'Le Misanthrope' especially is dreary reading to one who cannot enter into the spirit of Molière or to one who is repelled by the difficulties of French versification. As to 'Les Femmes savantes' it should be preceded by the reading of 'Les Précieuses ridicules,' one of the *Clarendon Press Series*.

'Le Cid' edited by M. Eugène-Fasnacht and 'Britannicus' edited by M. Pellissier are enough to give an idea of the tragedies of Corneille and Racine to a class somewhat advanced. I have already had occasion in these articles to speak of the obstacles there are in the way of reading the French classic drama in classes. I remember that when I first began my labors at Harvard a

Suite du Menteur' for an instructor who has a class on the seventeenth century. M. Masson showed courage as an editor in his selection for annotation of Lemer cier's 'Frédégonde et Brunehaut' and of Collin d'Harleville's 'Le Vieux Célibataire.' He has done the service of making accessible two plays now little read and not easily found separate. They are both in Alexandrine verse. 'Frédégonde et Brunehaut' is a tragedy, one of the last constructed on the old classic model. It has a certain interest from a historical point of view. As to 'Le Vieux Célibataire' it is a comedy, the masterpiece of its author. It was played in 1792, and is a very good specimen of the character comedy of the latter part of the eighteenth century. The last four plays mentioned afford excellent material for a rather advanced class that has passed the period of translating into English, if the instructor wishes to vary his work and read texts not always easily accessible.

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### *Beran.*

Seite 232, sucht H. Schilling zu beweisen, dass auch im Ags. *beran* "as an intransitive verb of motion" vorkommt, "particularly if not exclusively with adverbs of direction." Die wörter *if not exclusively* sind nicht ganz richtig, und Althochdeutsch, Altnordisch wie auch andere agerm. sprachen brauchen wir nicht als zeugen *pro* oder *contra* auftreten zu lassen, wo das Ags. selbst zum zeugniss dafür dienen kann.

Beda IV 9, *pa geseah heo swutole swa monnes lichoman mid scytan bewundenne, se was beorhtra þonne sunne, on heannysse berendne beon*, vidat manifeste quas; corpus hominis, quod esset sole clarius sindone involutum, in sublime ferri; Beda IV 29, *þæt wit eac sawylce somod moton to heofonum beran his giƿe þær to seonne*, ut...ad ejus videndam gratiam simul transeamus ad coelos. Das simplex *beran* übersetzt also *ferri*, *transire*. Ob die erklärung *forð berað* ohne subject richtig ist oder nicht, lasse ich hier unentschieden.

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### NOTES ON

*Specimens of Early English*. Edited by the REV. RICHARD MORRIS, LL.D., Part I. Second Edition, Oxford, 1885.

### III.

#### • OLD KENTISH SERMONS.

On the language of these sermons cf. "Die Sprache der mittelkentischen Evangelien," a dissertation by Max Reimann, Berlin, 1883.—*And al swa hi bi-knewe his beringe bi þo sterre, swa hi nomen conseil be-tuene hem*" (ll. 7-9), etc. In this text *al swa*, "as," "when," regularly introduces the subordinate clause, and *swa* the principal clause of the sentence; cf. ll. 10, 11, 20, 28, 108.

#### PROVERBS OF ALFRED.

Cf. the "Proverbs of Hending," printed in *Reliquiæ Antiquæ*, vol. I, Mätzner's *Altenglische Sprachproben*, Böddeker's *Altenglische Dichtungen*, *Specimens of Early English*. Part II, etc.; The Dialogue of Salomon and Saturnus, by J. M. Kemble, London: Printed for the Aelfric Society, 1848, an interesting book, containing, besides a history and the various versions of this dialogue, also the Proverbs of Alfred, the Proverbs of Hending, etc.; "Ueber die neuangelsächsischen Sprüche des Königs Aelfred," by Wülker, P. & Br. Beiträge I, 240-262; "On the Language of the Proverbs of Aelfred," a dissertation by Ernest Gropp, Halle, 1879.

The Anglo-Saxon writers, as well as their Teutonic brothers on the Continent, display a tendency to be didactic; they are fond of maxims, proverbs, and sententious utterances. Besides the Gnostic Verses, the Dialogue of Salomon and Saturn, etc., we find maxims and moral reflections scattered all through the literature, as in Béowulf, Lagamon, Owl and Nightingale, Moral Ode, Piers Ploughman, etc.

After the death of Alfred, who had done so much for the material and spiritual welfare of his people, and especially when the country came under the Norman yoke, the times of King Alfred were looked back upon as the golden age of national prosperity, and Alfred came to be regarded more and more as the great law-giver and teacher of the nation. It is therefore not surprising to find that in the

twelfth century, according to the chroniclers of the time (quoted by Wülker in the article above referred to), there were several collections of proverbs which were attributed to Alfred. He was the representative of the popular wit and wisdom, just as Solomon and Marcolf on the Continent. But when the two races had become reconciled and amalgamated during the long wars against the French, in which Anglo-Saxon and Norman made common cause, the people transferred their worship to the new national heroes, the Edwards, and the picture of Alfred faded more and more from the popular consciousness, and therefore the later collection of proverbs is attributed, not to Alfred, but to Hending ("the handy one"), who is significantly called the son of Marcolf:—

*Mon þat wol of wysdam heren,  
At wyse Hendyng he may lernen,  
þat wes Marcolfus sone.*

*Egleche* (l. 6) means "warlike," "mighty," etc.; the note is wrong. For *Alured he wes in englene loud and king wel swiþe strong* (ll. 17-18) the Cotton MS. (according to Wanley and Spelman, quoted by Wülker, p. 246) reads more smoothly: *Alfred he wes on Engeland a king wel swiþe strong*. For *wisliche þinges* (l. 30) the Trin. Coll. Camb. MS. reads of *wi[s]liche þinges*, which gives an easier construction.—*þat him ne schal beo wone nouht of his wille þe hine her on worlde w[ur]p[er] þencheþ* (ll. 57-60) is wrongly translated: "That to him shall not be wanting anything of his will [so far correct], whereby he intends to honour himself here in this world." It means: "That to him shall not be wanting anything of his will (desire) who him (i. e. God) here in the world intends to honor." Dr. Morris's marginal note (Old English Miscellany, p. 106), "He who honours him shall want for nothing," implies the same thing. The Trin. Coll. Camb. MS. reads: *naþ him sal ben wone no þing of is wille, wo him her on worolde wrþin þenket*, translated by Kemble (p. 228): "the man shall want nothing of his will, who here in the world desires to do him honour."

Lines 78-9 (*And þe clereþ and þe knyht he schulde dēmen euetliche riht*) Wülker (pp. 255-6) thinks are of a later date and no doubt interpolated by the churchman who gave the pro-

verbs their present form. Both metre and sense indicate a later origin. Any one who reads Wülker's argument cannot help feeling that the passage is quite out of place.—*byfore he þe meneþ* (l. 236) means: "he bewails thee in thy presence," not "bewails (it)," as the note has it. Morris translates (p. 116): "he will pity thee to thy face." In the note to ll. 239-41 the dash should come right after the parenthesis.—*ibideþ*, in *if hit so bi-tydeþ þat þu bern ibideþ* (ll. 429-30), is wrongly translated by "hast to do with." The passage means: "if it so betide that thou gettest a child" ("that a child is born to thee"), and was so understood by Spelman, who translates: "Si tibi puer contigerit" (quoted by Wülker, p. 249). Morris translates (p. 128): "If thou hast a child." The Trin. Coll. MS. reads: *Gif it so bilidit þat þu chil[d] weldest*, translated by Kemble: "If it so betide, that thou hast a child" (p. 233). Alfred is referred to in the Owl and Nightingale, ll. 235, 294, 299, 349, 569, 685, 697, 761, 942, 1074, 1223, 1269.

#### THE OWL AND THE NIGHTINGALE.

Cf. Mätzner, Altenglische Sprachproben I, 40-49; with Stratmann's edition cf. "Emendations and Additions to the Old English Poem of the Owl and Nightingale," by the same author, Engl. Stud. I, 212-214; "A Grammatical Analysis of the Old English Poem, 'The Owl and the Nightingale,'" by L. A. Sherman, Trans. of the Amer. Philol. Assoc. for 1875, pp. 69-88; "Neuangel-sächsische Sprachdenkmäler," by Wülker, P. & Br. Beiträge I, 68-70; Origin and Hist. of the English Language, by G. P. Marsh (third ed., N. Y., 1875), pp. 205-211; "Die Sprache des alte. Ged. v. d. Eule und Nachtigall," dissertation by H. Noelle, Göttingen, 1870, etc.

The note to l. 10 should read: "The worst of all she knew," not "they knew."—*þine vule* [Stratmann reads *fule*] *lete* (l. 35) I think means "thy foul howling" rather than "thy ill looks" (note); cf. O. N. *lât* (pl.), "bad manners, howling, uproar" (Cleasby-Vigfusson), and Norw. *laat*, *lete*, sound, noise, howling, etc. Marsh translates *lete* by "voice" (p. 206). *Me luste bet speten* (l. 39) is translated in the note. "It were better for me to be sick;" it means: "I had rather spit." The note to l. 56: *gif ich me loki wit þe bare*, "if I guard myself against

the open [country]," defines *loki* by "enclose, guard," and continues: "The M. E. *loki*, signifies (1) to keep close, guard; (2) to conclude, decide," etc., thus again confounding (as in note to I, 42) the two distinct verbs *lokien* (A. S. *lōcian*), to look, guard, and *luken* (A. S. *lūcan*), to lock, fasten, etc. There is no reason why *sillest* (l. 89) "is to be pronounced *silst*." The note to l. 145, says "*To-swolle=to-swolze*," which amounts to saying that "swollen" = "swallowed."—*to priste* (l. 171) Stratmann thinks is a mistake for *so priste*. On *isome* (l. 180) note and glossary disagree.—*Plaidi mid foge and mid rihte* (l. 184) the note translates: "plead (debate) with (mutual) consent." I think it means nothing more than the German "mit fug und recht," or the Danish "med fōie," "with good reason," etc.—*breme*, in *þeȝ he were wile breme* (l. 202), "though he once led a dissolute life," is translated in the glossary by "fierce, angry," but the context suggests the meaning "dissolute," and so the word has been understood by Mätzner, who gives, as the third definition, "kräftig, tüchtig, gewaltig, mächtig; auch von grosser Liebe" (referring to this passage). Coleridge (Glossarial Index) defines it by "eager, lustful." Halliwell says "the term is still applied to a sow maris appetens." Stevenson defines it by "addicted to female society. The primary sense of this word is bold, courageous; the meaning which it here bears is by no means common;" see his introduction to the poem. The word occurs again with the same meaning in l. 500.—*lust ich telle* (l. 267) the note translates: "I am pleased to telle;" it means: "listen, I (will) tell," as in l. 263, etc. The note to l. 340 (*me ne telþ*) should read: "one esteemeth not."—*un-wille*, in *harpe and pipe and fugeles songe Mislikeþ, gif hit is lo longe, Ne beo þe song never so murie, þat he ne shal pinche wel un-murie, gef he i-lesteþ over un-wille* (ll. 343-47), the glossary translates by "displeasure," Stevenson by "dissatisfaction," which I think is wrong. There is a noun *un-wille*, displeasure (A. S. *un-willa*), of which we have an instance in VIII A, 19 (*hire un-willes*, against her will); but *over un-wille* would then mean "over," or "beyond displeasure," which gives no sense. There is also an adjective *unwil*, or *unwille*, unpleasant,

reluctant, etc., as in l. 422 (*Evrich blisse him is un-wille*); cf. also VIII B, 29 (*þah hit hire unwil were*), and *Ancren Riwele*, p. 238 (*mid un-wille heorte*); and *over-unwille* might be a compound adjective meaning "over-unpleasant," "unpleasant to an unbearable degree." But the best sense is got by regarding *un-wille* as=A. S. *on-wille*, "agreeable, pleasant" (Baskervill-Harrison), here used substantively; *over un-wille* then means, as our note rightly translates: "beyond what is desirable, or wished for;" Marsh and Coleridge understand it in the same way.—*blisseþ* (l. 435) means "rejoices," not "blesses," as the note has it. The note on *noþing blete* (616) is wrong; it means: "not at all exposed," as defined in the glossary and by Mätzner. The second line of *þe nihtingale at þisse worde Was wel neg ul of rede i-worpe* (ll. 659-60) the note translates: "'Was wellnigh out of patience become,' i. e. had nearly lost all command of herself." It means: "At this word the nightingale was wellnigh out of counsel become," i. e. "at her wit's end," "at a loss what to say or do;" cf. German *rathlos*, Dan. *raadløs*.—*alre wonder mest* (l. 852) means "the greatest of all wonders," not "most wonderful of all." Stratmann reads: *alre wundre mest*.—*vor-pan* (l. 1662) means "therefore," not "wherefore."—*ibanned ferde* (l. 1668) means "ordered out," or "summoned (thine) army," as defined in the glossary, not "levied (thine) army;" cf. *Gen.* and *Ex.* 3213 (*Pharaon bannede vt his here*) and Morris's note. In l. 1733, as Stratmann says, "*inc* would suit the context better than *unc*."—*rente* (l. 1767) does not mean "tithe," as given in the note, but "income." In the note to l. 1785 strike out the word "all."

#### A MORAL ODE.

Cf. "Zum Poema Morale," by Zupitza, Anglia I, 5-38; also Anglia III, 32-33, IV, 406-410; "Das mittele. Poema Morale. Im kritischen Text, nach den sechs vorhandenen Hss. zum ersten Male herausg. v. Hermann Lewin, Halle, 1881;" rev. by Einenkel, Anglia IV, Anz. 88-93, and Stratmann, Engl. Stud. V, 409; on the latter review cf. remarks by ten Brink, Engl. Stud. VI, 152, etc.

For *do* (B, 20) the Digby MS. has *doð*, the form one would expect.—*Doð lo gode* (A, 24)

means, as in B, 61, "do for good," not "do for God."—*Many monnes sore iswynk ofte habbeþ unholde* (A, 37, ..*habbeð ofte unholde* B, 36) is translated in the note: "Many a man's sore toil often hath ungracious ones," i. e. a man often receives no return for his hard work." Lewin takes *iswynk* in the sense of "gain," "what is obtained by toil," and translates: "Manches Mannes sauer errungenen Gewinn haben oft die Widersacher," which is better. Stratmann translates *unholde* by "disgrace." The best sense would be got, if *unholde* could be an abstract noun meaning "ingratitude:" "many a man's sore toil has (i. e. meets with, is rewarded by) ingratitude."—*And lutel he let on muchel wowe þer þe heorte is ille* (A, 73) is translated, "And he little esteems much offered wrongfully where the heart is evil," and *on wowe* in the glossary is rendered by "wrongfully;" *wowe* evidently means "vow," and the line reads very smoothly: "And little he esteems a great vow where the heart is evil." This is strengthened by the reading of the other text: *And eðlate muchel gieuē þan his herte is ille*, "and lightly esteemed [by God is] a great gift when his [i. e. the giver's] heart is wicked."—*ilōm* (A, 125) is a scribal error or a misprint for *ilome*.—*Senne lat þe and þu nah him þan þu hit ne miht do no more* (B, 129) the note translates: "Sin leaves thee, and thou hast it not when thou art not able to do it any more." It means: "Sin leaves thee, and thou [leavest] not it," etc., *nah* standing for *naht*, as in the Egerton MS.: *Sunne let þe and þu naht hire þanne þus ne miht do no more*.—*Ne bidde ich no bet bute ich beo itesed a domes day of bende* (A, 135) the note renders: "May I not better pray to be delivered from bonds on Doomsday?" I think it means: "I will neither pray nor make amends [*bet* from *beten*, to amend] unless I be released from bonds on Doomsday," which, however, does not give very good sense. The reading of the other text is better: *Ne bidde ich no bet bie ich aledes a domesdai of bende*, "I will neither pray nor make amends if I be released from [the] bonds [of Purgatory] on Doomsday."—*seoltich* (A, 181, *sellich* B, 183) the note translates by "wonder," instead of "wonderful."—*seolf deouel myhte habbe mylce if he hit bigunne* (A, 214) is translated: "the devil himself might

have had mercy had he begun (i. e. sought) it." It means: "had he begun [to practice] it," as explained by Einenkel in his review of Lewin's book: "wenn er sie (zu üben) begänne"="wenn er mit ihr (scil. der milde) anfienge"... Wollte man frei übersetzen; so könnte man die ganze stelle etwa widergeben: Gott kann aller sünden vergeben. Wer seine gnade sucht findet sie gewiss. Selbst der teufel fände gnade, wenn er nur mit ihr begänne. Aber er ist erbarmungslos gegen die, so ihm unterliegen."—*unwinne*, in *þo þe ladeð here lif on werre and an unwinne* (B, 250), the first edition translated by "strife, enmity," which gives better sense than "joylessness;" *unwinne* would then express the abstract idea of *un-wine*, enemy, or it might be simply a strengthening of *winn*, strife, unless it is miswritten for *in winne*, in strife. The Lambert MS. (l. 246) has *in werre and in winne*.—*þat* (A, 262) means "to whom," not "to which."—*Ne þer ne wurp ful iwis worldes wele none* (A, 359) means: "Nor shall there be indeed aught of world's weal;" in the note strike out the comma and "nor."—*Of him to isicne nis non sæd* (B, 392) means: "None is satiated with seeing him;" the note and glossary are at variance.

## GLOSSARIAL INDEX.

The following omissions have been noticed in the glossary: *ache*, eternal (XVII, 64); *aud*, also (I, 56); *and*—*and*, both—and (I, 159-60, 200; XVIII, 698); *bærnenn* (V, 1529); *befel*, *befell* (I, 3, 4); *bi-tacnunge*, betokening (III B, 15); *bi-waken* (XV, 2444, given in the notes); *clackes*, makest noise (XVI, 81); *dennel*, couched (X, 7); *dune*, hill (XIX, 154); *erndinge* (XIX, 581), translated "progress" by Lumby, "intercession" by Mätzner, and "Botschaft" by Wissmann; *eggwhær*, everywhere (V, 1096-7); *feht*, fight (VI A, 239); *flittle* (XIX, 713, given in the notes); *flocc* (V, 1498); *funde*, found, weak pret. sing. (VI A, 595, given in the first ed.); *honde*, hounds (XIX, 598); *idrezen*, p. p., performed, endured (III B, 75); *iknowe*, in the phrase *was iknowe*, acknowledged (XIX, 995); *ileanell*, lent (VII, 39); *iliue* (VI A, 43); *inc*, you two (VIII A, 113, B, 139, given in the notes); *incker*, of you two (VII, 209, given in the notes); *into*, in, or throughout (XVI, 1758); *i-peint* (XVI, 76); *kineliche*,



kingly (VI A, 346); *læresst* (V, 1195); *lefte*, remained (XIX, 647); *lie*, tell a lie (XIX, 1487); *lihting*, dawn (III A, 82, given in the notes); *manian*, many (a) one (VI B, 226); *nohtes*, "of no account" (VI A, 163, given in the note); *of-herde*, heard (XIX, 41; in the text *of* and *herde* are not connected, and *herde* is given in the glossary; but the verb is *of-herde*); *oftesiden* oftentimes (IX, 146); *ore*, beginning (XVII A, 179, B, 181); *oper*, otherwise (XVII A, 153, *oðer* B, 149); *rihte up*, raise up (IX, 280); *seol-cuð*, strange (III A, 19); *sithon* (II, 50); *slep*, sleeper (IX, 88: *he is þes deofles bermes slep*, he is the devil's bosom-sleeper; cf. "chimney-sweep," "boot-black," etc.); *spuse*, husband (XIX, 1007); *stringes*, strings (II, 25); *told*, p. p. of *tellen* (XV, 1993); *þanne*, thence (XVII B, 141); *þreoien*, thrice (VI A, 554); *þurue*, need (VII, 69, given in the gram. introd.); *unwil*, *unwille* (VIII B, 29; XVI, 422); *vliȝe*, flies (XVI, 600); *uorst*, frost (XI, 38); *zych*, each (XVII A, 89, 111, 115, etc.); *wise*, guide, direct (XIX, 237); *wit=witeð*, guards (XVII A, 83, B, 84); *witerluker*, more plainly (VII, 138); *wuunder*, adv., wondrously (VI A, 426, etc.); *w[u]rt*, wort, herb (XIV, 168); *ȝete*, gate (III A, 14).

Besides the corrections of mistakes in the glossary, expressly or implicitly made above, I may still note the following: *æhtene* (VI, 468) means "eighteen," as given in the notes.—*æn* (VI, 421) is the preposition "on."—*æness* (V, 1078) means "once," not "at once."—*agte* (XV, 2090) is given twice with different meanings; strike out the first.—*allswa* (V, 1290) means "thus" or "likewise," and *als* (XV, 2168) means "as," not "also."—*anan* (V, 1105) means "continually," as given in the note.—*arnde* (XIX, 1247) should be referred to the weak v. *rennen*, not to *eornen*.—*as* (VII, 194, 203) means "where." A. S. *æt-rennan* (s. v. *atfrann*) means "to runaway."—*bilef* (XV, 2197) should be referred to its own strong infinitive *biliuen*, not to the weak *bileuen*. If *bileu* (VI B, 105) is sing., *ileuen* of text A is also sing.; the final *n* would only be a case of *nunnation*, so common in this text.—*bine* (I, 103) is not a preposition, but=*bi ene*, "by one," as *bi ene* in I. 7. On the quantity of A. S. *bysn* (s. v. *bisne*) see an article by Kluge (P. & Br. Beiträge VIII, 535), who thinks the vowel is long. The spelling in Orm

points in the same direction.—*bi-spæke* (XVI, 1738) means, as the context shows, "agreed upon," and it is so defined by Stevenson and Mätzner.—*bleike* should have been given as plural; the sing. is *bleik*; O. N. *bleikr*.—*bodes* XII, 299) means "offerings" or "promises," not "commands;" cf. the note.—*buð* (IX, 139) means "buys," not "is."—*clenche* (XIX, 1514) means "to strike" (Mätzner) or "twang" simply, not "twang the harp;" or perhaps "make to clink" (Stratmann).—*dennede* (XII, 36) means "couched," not "dwelt."—*doweðes* (XIV, 177) is gen. sing. The reference under *drou* should be XVIII, 705. In the definition of *drupn*, strike out "to be."—*edmodnesse* (XI, 79) means "graciousness" or "gentleness" (as Morris translates), not "humility;" cf. *æddmodnesse* (V, 1515). The second part of *eð-sene* is not the p. p. *seuen*, but the word corresponds to the A. S. *ēðgesýne*, where *sýne* is an adj.—*faire*, in the passages referred to (XIX, 22, 161) is in the plural.—*ferde*, army, in all the passages referred to, is in the sing., as given in the first edition.—*fange* (XIX, 721) means "grasp."—*forleosen* means simply "lose" not "lose wholly."—*formest* (I, 58) is an adv.—*forþi* (V, 1182) means "therefore;" it is in Dan. and Norw. that the word (*fordi*, *fördi*) regularly means "because."—*forsake* (XIX, 751) is miswritten for *forsoke*.—*freotliche* (X, 103) means "comely."—*geȝȝneþþ* answers, in meaning, rather to Icel. *gagna*, be of avail, than to *gegna*, suit, and is so derived by both White and Skeat.—*gret* (for *grededð*, XVI, 1665) should be given under *grede*, "to cry out," not under *greten*, "to weep." With *grotten* might be compared O. N. *gráta*, to weep.—*halen* (XVII B, 161) is pret. pl., not p. p.—*has* (XIII, 78) is=*ha+hes*, not *he+hes*.—*hatte* (II, 92) is present. The definition of *heater* was not improved by changing it from "garment" (ed. I) to "clothing."—*helen* (XVII A, 166) is pret. pl.—*here* (XVII B, 45) is given twice, with different definitions. In A. S. *here*, *herian*, etc., the vowel *e* is short. The reference under *heriende* should be VIII A, 9. The reference IV B, 94, under *hest*, should come under *este*.—*hete* (V, 1404) means "hate."—*hude* (XIX, 1210) is pret. sing.—*hule* (XII, 253) means "hole," not "owl."—*husbond* (XIX, 739, 1051) is miswritten for *husebonde*.—

*iblessieð* (III A, 6) is misprinted for *iblis-sieð*.—*i-leten* (IX, 225) means simply "let," not "let flow."—*i-sene* (XVI, 275, 624, 846; XIX, 92) is not the inf. "to see," but either its past participle, or, more likely, it corresponds to the A. S. *gesêne* (*gesýne*, etc.), visible, evident.—*iseoð* (VII, 73, quoted under *i-seon*) is=*i-seoð*, in sooth. In A. S. *slitan* (s. v. *i-slit*) the vowel *i* is long.—*at the laste* (quoted under *laste*; cf. note to I, 9) is referred to Icel. *á testi* (= *á leisti*), on the track, A. S. *on lāst*, Goth. *laists*, track, footstep. This explanation of *at last*, as coming from A. S. *on lāst*, was first given by Sweet, in his edition of the Cura Pastoralis, in a note (II, 474) on *on lasð* (I, 21, l. 10; the other text has *on last*), and has been adopted by Skeat in the Supplement to his Etymol. Dict., p. 814. Sweet's argument is not convincing, and I wish here to state my belief that *at last* has nothing to do with A. S. *on lāst*. In the first place, the two phrases differ widely in meaning, *on lāst* (with a dative) meaning "on the track of," "behind," "after," etc., and only improperly "at last." Secondly (and this is the strongest reason), *on lāst*, according to the general rule, would have become *atast*, just as *on liue*, *on lofte*, *on weg*, etc., became *alive*, *aloft*, *away*, etc. Thirdly, the expression for *at last* in Early English is very frequently *at the laste*, with the definite article, which removes it still farther from *an lāst* (cf. *at the laste*, XVIII, 637; *at the last*, Tale of Gamelyn, 8; *be þe latst*, I, 9, 80, etc.). From these reasons it appears, I think, that, although *at last* may have supplanted the A. S. *on lāst*, it has etymologically no connection with it. The reference under *leten* (A, 2.) should be XVII A, 253 (instead of 153), and *leten* is there the p. p., meaning "neglected."—*lowen* (XVII A, 165) in the pret. pl.—*lyne* (XIX, 681) means "line," not "net."—*migt* (XV, 2184) is the verb "might."—*nomeliche* (IX, 27) is an adj.—*ore* (IX, 7) is quoted twice, with different meanings. For *over-seȝ* should have been given the reference XVI, 30.—*samen* and *sommen* mean "gather," "collect."—*shrinen* (s. v. *schriuen*) is misprinted for *shriuen*.—*scyft* (I, 136) means "divides," as explained in the notes.—*soðen* (VI A, 52) is in the acc., not in the dat.—*spale* (XVI, 258) seems to mean "rest," as it was defined in the first

edition; Halliwell gives "pleasure, relaxation" as one of the meanings of *spelt*. In XVI, 264 *spelle* means "tale," "fib," not "long speech." For "servants," the definition of *swein*, read "servant." To the definitions of *taken* should have been added "hand," "giue," as in XIX, 800, 1066, 1141, etc., a very common meaning of the word in Early English.—*telp* (XVI, 340) means "esteems," as given in the first edition.—*ponc* (VII, 22) is sing.—*prinne* (V, 1144; XVIII, 716) is an adj., as given in the first edition; in XVIII, 594 there is no reason, as Zupitza has shown (*Anglia* VII, p. 146), to read *prinne*, with the meaning "three." In Goth. *unleds* (s. v. *un-tede*) *e* is long.—*un-pinnedd* (V, 1367) is miswritten for *unn-pinnedd*.—*unweommet* (VIII A, 22) means "unstained," not "without injury."—*don a virst* (XVII A, 38) means "put in delay," as the note gives it, not "make a delay;" cf. *Havelok the Dane* 1337: *And do þou nouht onfrest þis fare; a* is a preposition.—*wanreðe* (IV B, 48) should be *wanrede*.—*wantruce* should be *uanantruce* and come under *V*, with the reference I, 141.—*waren* (XV, 2154) means "provide for," or, as Mätzner explains it, "guard."—*wear* (XVI, 1638) means "aware," as given in the notes, not "wary, cautious."—*weste* (XIX, 1191) is a noun.—*wit* (XV, 2372) means "wish," "desire."—*wittler* corresponds to O. N. *vittr* rather than to A. S. *witol*. The reference under *wo*, "sorrowful," should be XIX, 115.—*wrien* (XVII A, 166) is the pret. pl.—*wurppenn* (V, 1378) means "to become."—*ydet* cannot mean "empty" in XVI, 917.—*yelde* (XVII A, 46, *ȝietde* B, 45) means "tribute."—*ȝeien* (VIII A, 97; *ȝeiged* III A, 41) corresponds rather to the Norw. reflexive verb *jöya seg*, to wail, for instance *jöye meg* (*jöie me*, etc.), dear me! than to Icel. *geyfa*, to bark.—*gewold* (I, 64) is the pret. subj. pl.

From what has been said above, it will appear that, although this second edition, as I remarked at the outset, is much better than the first, there is still room for improvement. It has also been made apparent that if the books and articles I have referred to (and a great many more references could have been given) had been more carefully consulted, most of the mistakes pointed out above might have been avoided. Yet it remains to be said that *Specimens of Early English*, vols. 1 and 2, are the best books we have for beginning the study of Early English.

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SPANISH *yerto* = ITALIAN *erto*,  
whence *enertarse*.

In Gröber's *Zeitschrift für romanische Philologie* VI 119, Baist discusses Sp. *yerto* as follows: "Diez E. W. IIb übersetzt das Wort mit 'struppig'; es heisst aber 'starr,' 'erstarrt.' Seiner Herleitung von *hirtus* widerspricht der Diphthong. Vielleicht ist das Adjectiv erst aus dem Verbum *enertarse enyertar* geschlossen und kommt von *iners*." Professor Knapp, in the vocabulary to his Spanish Readings, derives *yerto* from Lat. *erectus*. I have another explanation (partially coinciding, in a certain sense, with that of Professor Knapp) to propose, which seems to me more satisfactory as well for the form as for the meaning, and which I have desired to present somewhat more in detail than was practicable in my recent criticisms of Prof. Knapp's etymologies (cf. MODERN LANGUAGE NOTES, vol. I, pp. 117, 142 ff.).

Just as It. *erger* (for Lat. *erigere*) has given *erto* 'erect,' 'steep' (i. e. Lat. *\*ertus* for *erectus*), so Old Sp. *ercer* (= *erger*, cf. E. W. IIb s. v. *erguir*) gave first *\*erto*, whence *enertarse*, 'to set one's self erect,' hence 'to grow stiff'; and later, (by the regular Spanish diphthongization of Lat. *ē*) *yerto*, 'erect,' 'rigid,' whence *enertarse*.

In this explanation the origin of the forms may be said to be entirely satisfactory; as for the development of the meaning, it appears to me to be equally so. As a matter of fact, in the Diccionario Universal Español-Latino, por D. Manuel de Valbuena, Madrid 1822, the definitions of *yerto* are given in the following order: "*derecho*, tieso, inflexible, áspero." In regard to *enertarse*, its meanings are equally amenable to the above explanation. Bouret's dictionary defines the word: "Arrecirse, helarse, quedarse yerto ó en inflexible rigidez glacial." Some of the dictionaries, however, define *enertarse* 'to be inert,' and since Diez does not treat the word, it is probable that he accepted *iners* as its etymology.

I am surprised that this interesting group of words (cf. also Old Provençal *erdre*, etc., Raynouard's *Lexique Roman*; Modern Provençal *erto*, *erze*, Mistral's *Dictionnaire*; Raetian *erti*, Diez E. W. IIa s. v. *erto*) has not been

taken up by Gröber in his most valuable articles on *Vulgärlateinische Substrata romanischer Wörter*, appearing in Wölfflin's *Archiv für lateinische Lexicographie u. Grammatik*, vols. I, II and III.

H. A. TODD.

#### A PROPOSED CURRICULUM OF GERMAN READING.

In closing my review of Paulsen's "Geschichte des gelehrten Unterrichts in Deutschland" in the February number of the NOTES I promised to sketch a plan for a more thorough study of the German classics in those colleges which have made German an equivalent for one of the ancient languages. A glance at the present state of the question still seems to justify such an attempt.

It is an indisputable fact, that the German courses of our colleges are mainly left to the discretion of the teacher, and hence vary according to his individuality, his tastes, his scientific and pedagogical abilities. The difference in the character of our various institutions, their divers aims and finally the individual freedom of our educational system, seem to demand a variety in these courses and to present obstacles to the introduction of a uniform plan of studies, such as exists in countries where education is in the hands of the government. There are however, a number of American colleges which unite in the undivided aim of giving their students the best practicable course in German, based upon sound principles and approved methods. Various as the latter again may be, I believe an agreement upon common scientific ground to be possible; and it is for the representatives of progressive views that this discussion is especially intended: pedagogical empirics, who treat their "Leibmethode" as an esoteric doctrine or a *nostrum*, are naturally excluded. And no teacher of broad views will find the individual freedom of his choice restricted by an agreement as to a generally acceptable course of German reading. Ignorance alone can pretend that the vast field of classical German literature offers but a small number of texts which may be read. But while the adoption of a more uniform plan of German reading, guided by principles still to be ex-

posed, would tend to raise the common standard of Modern Language study, it might also encourage some enterprising publisher to give us a series of well-edited texts, embodying that plan in its main features. The spirit of purely mercantile speculation, which has hitherto so seriously injured the esteem in which our studies are held in this country, would thus be limited to spheres which are outside the range of serious purposes and endeavors.

I believe it has been pretty conclusively established (cf. MODERN LANGUAGE NOTES p. 39 ff., Transactions of the Modern Language Association of America 1884-5 Vol. I, p. 156 ff.) that the study of the German classics ought not to lose itself in mere grammatical formalism if it hopes to accomplish its highest, its only real purpose. Considerations of syntax and of style, discriminations of idiom and of synonym, will of course constantly suggest themselves to an intelligent teacher when reading a text, but surely none but a barbarous mind can deliberately set about teaching the rudiments of grammar through the medium of a work of art. The grammar test can easily be applied by stricter requirements in our entrance examinations, and when this is done the discouraging sight will perhaps be gradually done away, of students, unable to read ordinarily difficult modern German, being expected to dabble in the difficult problems of historical German grammar.

Like the reading of the Greek and Roman authors in the best periods of Humanism, the study of the German classics has to be made the means of a "higher education," as Goethe expresses it, and fortunately German classical literature contains the material necessary for this purpose. It furthermore represents in its historical development a gradual realization of the modern human ideal, which finally culminates in the maturest productions of Goethe and Schiller. As it will be the purpose of our instruction to unfold this ideal before our pupils, not by talking and sermonizing, but by awakening an enduring enthusiasm, based upon a thorough understanding, which again must be obtained by rational pedagogical methods, it seems as if a curriculum of German reading historically so arranged as to reflect the gradual development of that ideal might essentially

contribute to the building up and strengthening in the student of the same ideal within himself.

This historical principle, which lies at the basis of our proposed plan, must needs be defined and limited by practical considerations resulting from the age and capacity of the student, and the time allowed for German in the courses of our colleges, which according to the opinion of many teachers is very often insufficient. Corresponding with the respective age of the pupils, there may be distinguished three forms of understanding, the first of which I prefer to call by the German name, "*anschauliches Verständnis*.\*

Evidently the readings at this stage must be selected with the intention of producing a poetical effect upon the pupil, introducing him into the ideal world of poetry and making the "*Nachempfinden*" the chief object of our instruction. The linguistic and grammatical difficulties of the texts must be equally adapted to the capacity and knowledge of students of this age. After having been introduced into the reading of German by the aid of some of Grimm's Märchen, which cannot be replaced by anything equal to them in classic simplicity of style and matter, I propose the reading of a selection of Uhland's, Schiller's and Goethe's easier "*Bal-laden*" and "*Romanzen*," to precede less difficult dramas, like "*Minna von Barnhelm*," "*Tell*," "*Goetz*," "*Maria Stuart*" and finally "*Egmont*." The reading of Uhland seems to have been neglected somewhat in our country, although I can, from experience, give the assurance that he offers both in language and subject-matter, an excellent transition from the first stage of reading to the more difficult works of Schiller and Goethe belonging to the same category. It is of no importance that he does not belong strictly to the classical school so long as he helps to promote the "*anschauliche Verständnis*" which is here had in view. The "*notes*" which are to accompany these texts should be chiefly grammatical, avoiding giving more than is absolutely necessary for such training.

The "*historische Verständnis*" would now indicate the second stage in a course of reading leading to a "higher education." By this I do

\*Zeitschrift für das Gymnasial Wesen, XX. 10.

not mean historical explanations, which, to a certain degree, must be given with the former class of readings. But while it would be pedagogical folly to expect the immature beginner to enter into the æsthetic intentions of the poet or into the relations of his work to his personality and to his time, it will now be in order to make him acquainted with the deeper ideas which pervade the poetical creations which he is called upon to study. At this stage I propose the reading of "Hermann und Dorothea," "Wallenstein" or "Braut von Messina," "Nathan" and "Iphigenie." Parallel, however, with these, a number of critical and æsthetic essays should be read, which may easily be edited in a handy volume. This collection, while presenting excellent specimens of more difficult German prose, would necessarily show the development of æsthetic law in the minds of the poets, and might well embrace the following: extracts from Lessing's "Laokoon" and "Hamburgische Dramaturgie" relating respectively to the epos and tragedy; extracts from Herder's *Kritische Wälder*; Schiller's reviews of Goethe's "Egmont" and Bürger's *Gedichte*; and Schlegel's classic essay on Goethe's "Hermann und Dorothea." It may be seen that most of these essays pertain chiefly to formal æsthetic principles, the laws and means of poetical representation. The æsthetic element, however, cannot be separated from the ethical in German poetry of the last century, and thus the reading of "Nathan" and "Iphigenie," which for this reason I have placed at the end of this stage, points to a third grade of understanding: the "*philosophisch-kritische Verständnis*." It now becomes necessary to treat of the ethical ideas forming the very centre of the modern human ideal and to follow its highest artistic manifestations; as well as the philosophical process on which it is grounded in the minds of the poets. Here a well-edited collection of the philosophical poems of Schiller and Goethe would be of great service, the reading of which might be followed by "Tasso" and finally by "Faust." Equally necessary, and concluding the whole course, would be the study of Schiller's great treatises: *Über naive und sentimentalische Dichtung*;" *Über Anmut und Würde*;" one or two of Fichte's "Reden an die deutsche Na-

tion;" and Schiller's most important and difficult work: "*Briefe über die æsthetische Erziehung des Menschen*."

Having completed a course of German reading such as I have just described, the student would leave college with a thorough understanding of one of the most important periods in the history of the human mind; by the study of the masterworks of art and criticism his own judgment would have been matured, and probably he would carry with him the inspiration of that idealism which as a natural consequence of their classical literature has secured to the Germans their success in so many fields of art and science. There is no doubt that we need more of this idealism in our own country, but it is a wrong assumption of some of the classic philologists and one not sustained by the test of experience in America, that "idealism" can only be attained by the reading of the ancient classics. Would not a careful study of Schiller's "Anmut und Würde" or "Æsthetische Briefe" enrich the mind of the student at least as much as one of the easier dialogues of Plato, which are generally read in the German Gymnasium and sometimes in the American college? Probably even more, for the greater linguistic difficulties of the latter interfere with the free understanding and assimilation of the subject matter by the student.

The introduction of such a course of reading presupposes, of course, a teacher who knows more than parsing, or even the historical development of German phonology; for experience in Germany of late has proved how much German instruction has suffered through teachers having only this onesided though now ultra-fashionable training.\* But I am confident that, by giving our students a thorough foundation in modern German, we shall educate among them good future teachers, who will be well prepared to enter on the study of Germanic philology.

In conclusion I beg leave to submit with all modesty the above-proposed curriculum of German reading to the kind consideration of those of my colleagues who may already have shaped the courses in their own colleges in accordance with similar principles.

JULIUS GOEBEL.

\*cf. Burdach, *Anzeiger für d. A. und d. Lit.* 1886, S. 134-134.

## CORRESPONDENCE.

SIRS:—A passage in the letter of Mr. Horace Howard Furness, published by Dr. Bright, in the last number of the MODERN LANGUAGE NOTES, has occasioned considerable surprise in competent circles, particularly as coming from such a source. I am referring to lines 26-34 on page 218. Inasmuch as this passage touches the respective merits of the English and German literatures, I am convinced that there is no reader of the NOTES who has not already formed his own estimate of the value of Mr. Furness' singular remark. But the passage in question is not purely critical; it seems to have reference to the popular opinion prevailing in Germany with regard to the native literature, and as such, is apt to mislead the large number of those who have never lived among the Germans in their own country. I should therefore be obliged if you would insert in the next issue of the NOTES the following remarks which, I am confident, will be of interest to a large portion of your readers.

Mr. Furness says "other nations are turning to English literature as to *the* literature of the modern world." This is decidedly incorrect as far as the Germans are concerned. Shakespeare's works, made accessible to everybody by the excellent translation of Schlegel and Tieck, are certainly household books in Germany, and Scott, Byron, Longfellow and Tennyson are familiar to every educated German; but Goethe and Schiller are valued more highly than any of them. The Germans are proud of their literature and would never think of subordinating it, as a whole, to that of any other country. As a dramatist, Shakespeare is generally acknowledged to be superior to either Goethe or Schiller; as a lyrist, the reverse is the case and this point will hardly be contested, even by the most ardent admirers of the great English poet.

Furthermore: "The Germans... are forced to poach on our manor and hunt abroad because they have no such game at home."... Apart from the objectionable form of this proposition, Mr. Furness might have considerable difficulty in proving the contents of it, if he was called upon to do so. Perhaps Mr. Furness was thinking of the *revival* (it was

not the *beginning*, as he has it) of literary life in Germany "a hundred and fifty years ago." German literature is deeply indebted to Shakespeare and Milton and to some extent also to Richardson and Young, Fielding, Sterne and others for the powerful and prevailingly wholesome influence their works have exercised on the German poets of the eighteenth century; but there is a difference between adopting a new principle, because it is better than the old one, and "poaching." According to Mr. Furness, Chaucer was a poacher because he imitated French and Italian models; Shakespeare was a poacher because in writing his plays he made free use of Plautus, of Ariosto, Belleforest and others.

But Mr. Furness is referring to the present time, at least to the nineteenth century. Here his mistake is still more obvious. Ever since the general fermentation, the "Sturm und Drang" of the eighteenth century was over, German literature has been independent, has had an individual character of its own; it began in its turn to influence the literature of England, more than it had ever done in former centuries.<sup>1</sup> Witness the poets of the Lake School, principally Coleridge. Byron admired the genius of Goethe and dedicated to him his "Werner;" Walter Scott, Coleridge, Carlyle and others did not disdain to translate, themselves, parts of Goethe's and Schiller's works into English.

Mr. Furness continues "and so they have societies and magazines devoted to the study of English." This statement is too vague to be intelligible. Perhaps Mr. Furness was thinking of the German Shakespeare Society. But there is a Goethe Society as well. By the "magazines" he meant perhaps the annual reports of that body. But however this may be, to infer from the existence of such "societies and magazines that the Germans turn to English literature as to *the* literature of the modern world," and that "they are forced to

<sup>1</sup>A very opportune sketch of the literary relations existing between England and Germany long before "the beginning of literary life in Germany a hundred and fifty years ago" has since been furnished by Prof. Thomas in his review of Herford's excellent work, p. 291 of the first volume of this journal. As a comment upon Mr. Furness' views, it is none the less striking for being unintentional.

poach and hunt abroad," etc. etc. is, to say the least, singular logic. The same applies to the remark concerning France. The fact that the French are editing Shakespearean plays for schools, proves nothing at all; any teacher knows that there are dozens of English school editions of German and French plays, sometimes six or eight of one and the same piece, as for instance of Minna von Barnhelm. As to the opinion the French have of English literature, they are the last nation on earth to acknowledge it to be superior to their own.

It is to be deeply regretted that statements so entirely at variance with the facts should be made by a man whom Dr. Bright calls "an English scholar of high distinction"—all the more so because, clad in the language which Mr. Furness has seen fit to use and which is anything but that of dispassionate literary criticism, they cannot fail to produce an unfavorable impression both in our own country and abroad, principally and most justly so in Germany.

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It must be borne in mind that Mr. Furness' letter, though made public by the press, was clearly never designed for the columns of a scientific journal. Its generally interesting character, however, as embodying an earnest appeal to the authorities of High Schools to have wise regard to the "general awakening to the resources of English, in which our colleges here at home are sharing," was thought to warrant a wider circulation among the specially educational public than could be expected under the conditions of its original appearance. This letter was therefore given to the readers of this journal for the purpose of showing the deep interest which the great Shakespearean scholar has manifested in the lower forms of instruction in language. As it was hoped, the letter was found to be suggestive in many ways, and Dr. Schilling is one of a number who at once expressed a desire to give expression to thoughts relating to one and another portion of it. Dr. Schilling has given us an interesting letter in which, while justly correcting Mr. Furness at points where more careful statements were required, he has however, as it seems to me, taken the general tenor of Mr. Furness' words in a too serious mood. To which nation "the literature of the modern world" is to be accredited, is by pardonable partiality excluded from the domain of profitable discussion; but to the

playful obliquities of Mr. Furness respecting the age of the "literary life" of Germany, it is well enough, perhaps, to check the smile before it become misleading.

J. W. BRIGHT.

#### A PROPOSED MODERN LANGUAGE ASSOCIATION IN CANADA.

In the last number of the NOTES, one of our contributors gave an interesting account of the establishment of a Modern Language Association in Germany. It is with special pleasure that we are able to call attention to the preliminary steps taken for founding a second Society of the kind on this side of the Atlantic. Our Canadian friends have taken hold of the subject with spirit, as the following program, sent us by the Secretary, Prof. J. Squair, of University College, Toronto, abundantly shows. It is an evidence of the activity prevailing in this department of learning in Canada and of the strong desire to have unity of action among those whose interests lie in this field.

With so admirable a system of practical modern language instruction as exists in the Secondary schools of Ontario, her professors and teachers may expect to move forward with good results now that they are about to unite their forces in the struggle toward higher scientific work. We would, therefore, congratulate them on this important step and wish them all possible success. The program reads as follows:

At an informal meeting of persons interested in the study and teaching of Modern Languages (including English), held during the Session of the Ontario Teachers' Association in August last, it was decided to endeavor to form a Modern Language Association for the Province of Ontario, and I was appointed Provisional Secretary, with instructions to make arrangements for a meeting at an early date. \* \* \* \* I have been advised by Modern Language men with whom I have conferred to arrange for a meeting, to be held on Wednesday, the 29th of December next, in University College Y. M. C. A. Buildings, at which the following programme will be presented:

WEDNESDAY, DECEMBER 29TH.

11 a.m.—Appointment of Committee to draft Constitution.

2 to 4 p.m.—Organization, Election of Officers, and other business.

4 to 5.—“The Status of Modern Language Study in Ontario.” G. E. SHAW, B.A.

7.30 to 8.30.—“The Uses of Modern Language Study.” F. H. SYKES, B.A.

8.30 to 9.30.—“French in University College.” J. SQUAIR, B.A.

9.30 to 10.30.—“Methods of Teaching Moderns to Beginners.” A. W. WRIGHT, B.A.

THURSDAY, DECEMBER 30TH.

10 to 10.30.—Address by DANIEL WILSON, LL.D.

10.30 to 11.30.—“Examinations in Modern Languages.” R. BALMER, B.A.

11.30 to 12.30.—“English Literature and Grammar.” E. J. MCINTYRE, B.A.

*Ruthenisch-Deutsches Wörterbuch*, verfasst von EUGEN ŹELECHOWSKI, k. k. Gymnasial Professor in Stanislaw. Lemberg, 1886.

The dictionary of the Malo-Russian or Ruthenish language, as it is sometimes called, now in course of publication by Professor Źelechowski, of Stanislaw (Galicia), will be welcomed by many students. Up to this time we have been obliged to content ourselves with imperfect dictionaries or scanty vocabularies. *The Deutsch-Ruthenisches Handwörterbuch* of Professor Partitzki (Lemberg, 1867) was unfortunately not followed by a Ruthenish-German part. The vocabulary of Piskounov (Odessa, 1873) is but meagre, and the student who wished to make himself familiar with the works of Shevchenko, for example, had to pick his way carefully through thorny paths without any adequate guide.

The Malo, or Little Russian language, as it ought properly to be called, the term Ruthenish being without meaning—is spoken by upwards of sixteen millions of people, scattered over Southern Russia, Galicia, Bukovina and part of Northeastern Hungary. The expression Little Russia (Russian: *Malaya Rossia*) is found as early as 1292 in a Byzantine writer. The

terms Ruthen, Russniak, are only corruptions of the word Russian. They appear, however, early.

There has always been considerable dispute as to whether it should be considered a dialect or a language—a matter in no case easy to decide. It is sometimes a political question, and the discussion has probably been influenced by political views in the present case. Certainly, if Kiev had remained the capital of Russia, Malo-Russian would have become the predominant dialect. We shall probably do right in following Miklosich, Schleicher and Jagić, and shall consider it to be a language. The first of the three in his great ‘Comparative Grammar of the Slavonic Languages,’ treats of it under a separate heading. As might be imagined in the case of a tongue which has been so little studied, and can shew but a scanty literature, the orthography varies considerably. Thus it is different in Osadtza, author of a grammar, Źelechowski and Barvinski, compiler of a reading-book (*Chitanka*). Osadtza employs *ŷ* and *ž*; these, however, are rejected by Źelechowski, who also uses a special letter for the ordinary hard sound of *g*, and employs the Cyrillic *g* for the sound of *h*, so common in Malo-Russian. A very fantastic spelling was adopted by Gattzouk in his *Ouzhinok Ridnogo Pola*, ‘Gleanings from a Native Field’ (Moscow, 1857), but it does not seem to have been employed by any other writer.

The Malo-Russian language is now in a fair way of being properly studied: there is the excellent grammar of Michael Osadtza, a pupil of Miklosich, 1864, in which the language is treated quite scientifically just as Šuman, another pupil has done with Slovenish (*Slovenska Slovnica*, Laibach, 1882), and now we have a copious dictionary which is appearing in parts, and has already reached the letter *u*. It has formed the subject of a favorable article in the *Philological Review* (*Prace Filologiczne*) of Warsaw, from the pen of Dr. J. Hąnusz. The dictionary is very copious, and I have frequently tested its utility. It will be a great advantage when we get the remaining letters of the alphabet.

The useful Chrestomathy of A. Barvinski appeared at Lemberg in 1870, in three parts. The first is devoted to the popular literature,



and the folk-songs of which the Malo-Russians have a goodly store; and the other two are filled with selections from the printed literature, beginning with Kotliarevski (1769-1838) who made himself celebrated by his burlesque of a portion of the 'Æneid.' Some of the Little Russians, however, do not regard this production with pleasure, but consider that it is calculated to bring the language into contempt. Extracts are given from about forty authors, by far the most celebrated being Taras Shevchenko, of whom I published a short notice with a few extracts in Macmillan's Magazine, (April, 1886). The Novelists Kvitka and Madame Markovich, who writes under the *nom de guerre* of Marko Vovchok, have earned considerable reputation in Russia, and P. Koulish has produced some valuable works. A fine collection of the *Doumli*, or popular legendary poems corresponding to the Russian *bylini* was commenced by Messrs. Dragomanov and Antonovich, but it never got farther than the second volume, of which, indeed, only a portion appeared. Dragomanov also published a good collection of folk-tales (*Malorousskia Narodnia Predania i Razskazi*, Kiev, 1876). He now edits a Malo-Russian Journal, 'The Commune' (Hromada), at Geneva, of ultra-liberal tendencies.

The phonology of Little Russian is curious: the Great Russian *ye* (expressed by the letter *yat*) and *o* frequently become *i*, as *richka*=*riechka*, a river, *kin*=*kon*, a horse, and the thick *l* (the barred *l* of Polish) becomes *v* or *ou*, especially at the end of a word or before other consonants, e. g. *pisaon*=*pisal*, he wrote; *dovgo*=*dolgo*, long. The language resembles Polish in having no present participle passive, and it has incorporated many Polish words (e. g. *Shukali*=Pol. *Szukać*), as might be expected when we remember how long the people were under Polish rule. These, however, must be carefully sifted, but the time has hardly yet come for an etymological dictionary of the language. There is also an occasional use of a diminutive infinitive in *tki*=*tochki* as *spatochki*, to sleep a little.

There are several dialects, among which may be specified that of the Ukraine, the dialect of the Gouzoules and Boiki in Bukovina, the Red Russian of Galicia and the Ugro-Rus-

sian spoken to the North of the Carpathians. In the Red Russian dialect the suffix of the infinitive is *li*—as in the Church Slavonic; this in the dialect of the Ukraine has been softened into *li*, especially before the reflexive *sa*. The dialect of the Gouzoules may be seen in the poems of Fedkovich. The peculiarities of Ugro-Russian have been discussed by the late Prof. Sreznevski, of the University of St. Petersburg, and many of them are given in the *Ugro-Rousskia Narodnia Piesni*, published by Devollant in the Transactions of the Imperial Russian Geographical Society (St. Petersburg, 1885).

W. R. MORFILL.

Oxford, England.

WILHELM BODE: *Die Kenningar in der angelsächsischen Dichtung*. Mit Ausblicken auf andere Litteraturen. Darmstadt und Leipzig, 1886. [Strasburg Dissertation].

The dissertation-writers are rushing into a new field, and have already surveyed a goodly quantity of ground which the philologists of a past generation either feared or forgot to tread. The study of purely poetical style, it is true, has been from time immemorial the favorite poaching-ground of makers and lovers of Rhetoric; writers on Aesthetics have devoted to the subject a large space in their *hortus siccus*; but till within a decade or so, little work had been done on the lines of the historical method. In 1875 appeared, as we all know, Heinzel's essay "Ueber den Stil der altgermanischen Poesie,"—a suggestive and almost brilliant study. It called out a number of dissertations, among which the most noteworthy—I postpone my formal exceptions and rebuttal to a part of it—was Hoffmann's paper (*Eng. Stud.* V.1, 163 ff.): 'Der bildliche Ausdruck im Bëowulf und in der Edda.' Still better, in my opinion, is the dissertation now before us. It is confined not only to a particular manifestation of poetical style, but to a particular literature,—a literature easily mastered and vexed by comparatively few distracting elements. Decidedly the weakest part of Bode's work is his attempt—though he is modest enough in his profession—to collect parallel examples from other literatures. Except in the case of O.-S., these are simply pro-

voking in their meagre and fortuitous character. Even the impartial range of selection—from "Tom Jones" to "Sankey's Songs and Solos" (cf. pp. 35, 74, 86)—does not quite reconcile us. But these are only the outward flourishes. Bode has mastered his subject, has thought out his position clearly, and writes with the ease of conquest. Pitfalls of fine writing, of elegant trifling, are dug for every step of the wanderer in this field of study; but Bode has escaped all snares. Now and then he shows something akin to humor; and a kindly sentiment, pleasant to the American reader, prompts a dedication of the Essay to two friends, one of whom is Dr. J. W. Bright.

The Kenning is one of the conspicuous marks of A.-S. poetical style. It is well to have this affirmed as strongly as possible (cf. Bode, p. 12: "dieser erstaunliche Reichtum," etc.); for Hoffmann, speaking (p. 190) of the poverty of A.-S. in figures, as compared with O.-N., actually coupled the kenning with the simile! Bode's lists ought to interest Hoffmann. In every nine or ten verses of A.-S. poetry, says the former author, occurs a kenning (p. 12); and there are over three hundred kennings for the single concept, God (p. 72).<sup>\*</sup> The Riddles show the smallest proportion of kennings: 4.6%. The Hymns show the greatest: 18%. I can see no great significance in these figures. The riddle, well defined as "a short epic with the hero's name suppressed," is itself a sort of kenning; hence as much as possible in the way of outright description. On the other hand, the Hymns, with their one set subject of praise or prayer, are forced to all possible vocative variety. Interesting, not convincing, is Bode's theory that alliteration is the chief cause ("vor allen Dingen," p. 13) of kennings. "Without alliteration," he says, "Saxon poetry would have but a third of its kennings and appositions." There is influence of this kind, but not to the extent assumed; the argument would apply as well to the modern couplet, or even the sonnet, as to A.-S. verse; and we may be sure that so national and vigorous a trope does not spring from the exigencies of an unfinished line. Both "alliteration" and kenning are parallel results of a common impulse: the love of repetition. All

harmony, in the last analysis, is repetition. In A.-S. the poet's task was to repeat the sound, and to repeat the idea; but to avoid exact repetition in either. Neither iteration, as at the beginning of *Lycidas*, nor perfect rime, as frequently in Chaucer, is familiar to A.-S. poetry. I venture to say that a close study of the style of *Piers Plowman* would thoroughly dispose of alliteration as chief factor in the kenning-process. The effect of French models is seen in the straightforward and unbroken movement of the later verse,—a change quite parallel with that from the Germanic to the French order of words in prose. Thus, as example of the old movement, we may take B. 1417 f.—I choose almost at random:

*Denum callum wæs, winum Scytdinga weorce on mōde to gepotianne þege moncgum, oncyð corla gehwæm, syðþan Æscheres on þām holmetife hafelan mētton.* Cf. P.P., B text, IV, 6 ff. (Skeat, E. E. T. Soc.):

"And I comaunde þe" quod þe kynge to Conscience þanne,

"Rape þe to ride and Resoun þow fecche" . . . "I am fayne of þat forwarde." Scyde þe freke þanne,

And ritt right to Resoun and rowneth in his ere,

And seide as þe kynge badde and siþen toke his leue.

Repetition as matter of verse-movement is nearly as rigid in the new as in the old; as a matter of style, it is entirely lacking in the new, but riots in the old. Now, why should not alliteration, according to Bode's theory, produce more or less kennings and appositions? A thorough study of P. P. would yield valuable results for the relation of metre and style.

As to age and origin of kennings, Bode is cautious. Rönning's criteria cannot (p. 23 f., be relied upon in all cases. Still, there are some positive statements. "Cynewulf macht Epoche in der angelsächsischen Litteratur; mit ihm endet diejenige altgermanische Zeit, wo der Dichter nichts ist, als ein Sprachrohr der Vergangenheit." As regards variety, there are fifty-four concepts for which kennings are found in A.-S. These are divided into seven classes, and considered in detail,—a valuable piece of work, which will materially

<sup>\*</sup>On p. 14, he gives 294 as the exact number.

lighten the labors of all who hereafter deal with the general subject of A.-S. poetical style. As the author himself says, opinions will differ about some of his decisions. On p. 66, *mid-dangeard* is taken as a kenning for "Erde," and *geond þisne middangeard* as "Eigentlicher Ausdruck" for "auf Erden." Why, too, should *leoht* (p. 66) be kenning for "Sonne" in B. 569: *Leoht æstan côm, beorht bæcen godes*? But these are veriest trifles. Since Sankey's solos pass muster as illustration of the kenning,—is it because your true kenning-makers, according to Bode (p. 9), are 'the uneducated, the half-educated, young mothers, young lovers, praying peasant-women, market-women?'—I venture to add a kenning to *hildefrófor* or "Kampftrost," (p. 54), for a shield. In these modern days, the kenning denotes a less bellicose sort of shield: a "comforter" is a warm wrap for the neck; a "comfortable" is a stuffed coverlet. We noted above Bode's rather reckless tilt at the established idea that a kenning results from the Germanic vehemence and passion, which loved to rain a succession of blows on one spot. This view of Heinzel, of Scherer, and others, Bode dismisses with a word. He seems fond of Donnybrook warfare, and gladly hits at all heads that he sees. Müllenhoff and ten Brink are set right on p. 71 f. These authorities were wrong in making Grendel and the dragon fossilized personifications of the Equinoctial storms of ocean. Bode calls up a sort of Lycanthropy mixed with Euhemerism, and explains Grendel as a type of actual beasts—"reissende Tiere"—who once ravaged the lands which afterwards sang of his doings. The 'last editor' of *Béowulf* (what a terrible fellow he was!) took this beast-epic and shook it up with his Christian demonology. Responsibility for Grendel is henceforth to be divided between Cain and the "reissende Tiere." And so, one by one, the great problems are solved.

My review is long, but not out of proportion to the worth of Bode's essay. The actual results of his work, as I have already said, are of permanent value. Diligence and insight go together; and where actual statements cease, the author always gives us a horizon of suggestion and stimulus. Among the most admirable

of these suggestions, is his concluding sketch of the relations between the use of kennings on the one hand, and on the other, the use of end-rime and assonance.

FRANCIS B. GUMMERE.

New Bedford.

*Geschichte des französischen Romans im XVII Jahrhundert*, von DR. PHIL. HEINR. KÖRTING. Leipzig und Oppeln, 1885, 8vo. Erster Band in 4 Lieferungen. S. 501.

By this publication, of which the first volume is now complete, Dr. Körting again renders signal service in the field of Romance literature. The French novel of the seventeenth century, which has its sources in the earlier fiction of the neighboring Latin races, and in the pastoral productions of Greece and Rome, possesses an interest deserving the attention of the ripe scholarship now brought to the work. By remodeling and reducing the form inherited from abroad, by renewing the content and adapting it to the changed state of society, the writers of the seventeenth century in France became, in their turn, the progenitors of the English novel of the eighteenth and the point of departure for the far-reaching influence of Fénelon and Le Sage.

Dr. Körting divides his subject into three parts: I. The foreign sources and influences. II. The ideal novel in France. III. The realistic novel in France.

I. Foreign influences. Chap. 1, *Amadis*. The slight and only connection between French fiction and the vast literature of the Middle Ages—Rabelais had remained without immediate influence—was formed by the 'Amadis of Gaul.' Seeking the origins of *Amadis*, Dr. Körting agrees with Braunsfels, and finds it in England as an episode; crossing the channel it worked its way south, until in Spain, towards 1470, Montalvo first committed it to writing in a form which his successors greatly enlarged. The success was immense: translations into Italian and German were not long delayed. Francis I, who had become acquainted with the *Amadis* during his imprisonment, entrusted the French version to Des Essarts (1543-8); a version which gave it a new lease of life, leading to great expansion of

form under the hand of imitators, and created the modern political and heroic novel. Of the four chief elements of *Amadis*, Dr. Körting shows that: 1. knightly adventures and 2. courtly conversation remained unchanged in subsequent fiction while 3. love was refined and weakened by the prudery of the literary circles and 4. the supernatural was either lost, changed to the unnatural or replaced by the old artifice of disguised characters.

Chap. 2. *The Greek novel.* The influence of the Greek novel of the Alexandrine school and of the Greek histories of the same epoch, partly by means of Latin versions, but chiefly through the direct translations of Amyot, appears in the French novel more particularly in the details of the action and in the manner of composition. An appendix to this chapter discusses the relatively small influence of the Latin novels and histories.

Chap. 3. *The Spanish novel.* The highly developed stage of Spanish fiction, the religious, the pastoral and, most cultivated of all, the realistic novel with satirical and critical tendencies, had the greatest effect on the writers of France. Already in 1561 'Lazarillo de Tormes,' by Mendoza (a. 1553), the first picaresque novel—in which indeed traces of 'Amadis' are found—was translated into French while the numerous imitators of Mendoza found likewise frequent and speedy translations. By them the development of the French realistic novel was largely determined, yet their effect on its independent growth was injurious: 1. They were transplanted bodily to the soil of France and did not thus take on a healthy growth. 2. By their influence the delineation of character was subordinated to the development of the action.<sup>1</sup>

Chap. 4. *Pastoral poetry and literature.* This kind of literature, which first reached an independent state in Theocritus, suffered by the unreal imitations of Vergil and Longus—though in the latter it first formed a complete and united narrative. Vergil, who was the sole sponsor of the pastoral novel in Italy and Spain, in France through the translation of Amyot found a rival in Longus. Yet, here

<sup>1</sup> 'Don Quixote,' according to Dr. Körting, in advance of the general taste, remained for the time with little influence in Spain, yet had in France marked influence on Sorel.

again the determining influence on the French pastoral novel was that of the neighboring Romance nations. The 'Arcadia' of Sannazaro—translated in 1544—and the 'Aminta' of Tasso had each considerable influence, the latter especially, on the 'Astrée,' while the Spanish school, at the head of which was the 'Diana' of Montemayor—translated frequently from 1560 on, and which disputed even the great authority of 'Amadis'—shaped almost arbitrarily the course of the French imitators.

Having thus incisively and comprehensively analysed the sources in the literature of other nations, Dr. Körting proceeds to the second division of his subject: the ideal novel in France during the seventeenth century. The general method which he employs is, proceeding chronologically, to treat first of the author's life, then of his works, giving in many cases long analyses of the subject, and tracing the connection between them and their sources as indicated in the first general division, finally of his influence and reputation among his contemporaries.

Thus the pastoral novel of D'Urfé—the 'Astrée,'—the first independent national production of this period in the field of fiction, and which contributes the form to subsequent novels is considered. The political novel of Jean Barclay—the 'Argenis,'—the allegorical novel of Gombauld—the 'Endymion,'—the religious novels of Camus and his poor imitators, are treated in turn.

The heroic-gallant novel is then taken up and discussed at length in its development from Gomberville to La Calprenède, and its conclusion with Mlle. de Scudéry;—writers of minor importance combining two or more kinds of the ideal novel are sketched in an intermediate chapter. The book closes with the psychological situation-novel of Mme. de Lafayette and her imitators—the forerunners of the modern novel of manners.

The general impression of this first volume

<sup>2</sup> The melancholy and yet natural solution of the plot in both 'Darie' and 'Aristandrie' reminds one forcibly of the painstaking and relentless studies in contemporary life of M. Alphonse Daudet.

<sup>3</sup> The long analyses devoted to La Calprenède—the author and works filling pp. 241-380—are explained by Dr. Körting as intended to incite to the study of the influence of La Calprenède on the French and English drama.

1886). The philology of the Frisian dialects is of the highest value to the student of English. Of all the continental Germanic dialects, none stands in such close relation to the oldest form of English as does the Friesian. It is indeed probable that in the investigation of the earliest phenomena of the Anglo-Saxon language, a common basal-form for these two groups must be assumed, which was then severed early in the fifth century. The process of assimilation, and of the palatalization of gutturals is particularly instructive in demonstrating this relationship. This treatise is, therefore, in no unimportant sense a contribution to English grammar, and as such deserves the attention of the specialist. Subjoined to the treatment of these phonetic changes within the domain of the Frisian dialects, are brief sections on the same phenomena in the chief branches of the Indo-European group, which are however, of a character too summary to allow more than the most general statements, so that the comparative grammarian will hardly find much that is new in them.

Dr. Siebs has occasionally been misled in the selection of illustrative examples: so, to cite a single instance, at p. 52, English *chill* is wrongly referred to A. S. *cêle* (For a correction of Sweet's former view as expressed C. Past. p. XXIX, see Proceedings of the London Phil. Soc., June, 3, 1881; and compare Kluge, *Beitr.*, VIII, p. 538, note). The root-forms are *cal-côl*; from the former we obtain *\*calls* > W. S. *ciele*, *cyle*, Anglian *cete*, just as *\*slagis* gives *slege*; whereas *\*cêle* would have become modern *keel*. The form *côl* yields *\*kôlus*, whence O.H.G. *chuoli*, A.S. *côl*, modern *cool*; just as *\*drôbus* gives O.H.G. *truobi* and A. S. *drôf*.

'Le Buste' is one of About's charming stories, easy and well adapted for elementary classes. 'L'Ami Fritz' by Erckmann-Chatrian is probably the very best of the novels written by these two authors. As a piece of literary work it is far superior to their historical novels. Mr. Jenkins deserves the thanks of all French instructors for publishing this work of over 300 pages in such an elegant form for the price of sixty cents.

The *Zeitschrift des allgemeinen deutschen Sprachvereins*, the object of which is to fight the use of foreign words in the German language, has thus far appeared in six numbers. While it must be conceded that it is conducted with ability, steadfastness of aim, and earnestness of purpose, it seems to lack in some degree, that spirit of prudence and caution which is indispensable to the success of similar enterprises. It is unwise to take to task such authors as Schmidt-Weissenfels—the entire republic of men of letters in Germany must resent it; unwise also the acrimonious, and partly offensive tone assumed against dissenting writers such as Hermann Grimm. Indeed, the association cannot yet afford to make such enemies.

The promise given in the prospectus to use moderation in drawing the line between necessary and unnecessary foreign words has, as a rule, been kept. The periodical under consideration employs the bridle as well as the spur, so that one feels assured that the extravagances of Campe will not be repeated to injure and ruin the excellent cause in question. However, I cannot forego noting an exception to the rule. The word "interessant" is classed among the "unnecessary" foreign words, and is therefore told to go, while I believe that no earthly power is able to suppress it. But that is not all. The contributor who puts "interessant" on the proscription list gives a number of German equivalents for it, and then says: "Now if some one finds still another shade of meaning in it, I cannot say he is wrong, but I would like to ask what compels him to use just that particular shade of meaning? Can we not write German without French ideas?" Utterances of this kind, to be sure, are welcome to the enemies of the society.

#### PERSONAL.

W. R. Morfill, Esq., of Oxford, England, who contributes the review of the *Ruthenisch-Deutsches Wörterbuch* to the present number of the NOTES, is the author of a recent "History of Slavonic Literature," published in

1883 by the Society for Promoting Christian Knowledge, London; and of the articles on Russian history and literature in the latest volume (XXI) of the *Encyclopædia Britannica*.

It is gratifying to know that Prof. A. S. Cook's version of Sievers' Anglo-Saxon Grammar has met with such acceptance as to create a demand for a second edition within the course of a single year. This second edition has already been prepared and will soon appear. We are also told that Prof. Cook's long-looked-for treatise on the Northumbrian dialect is rapidly nearing completion.

Dr. Daniel G. Brinton, of Philadelphia, has been elected Professor of American Linguistics and Archæology in the University of Pennsylvania. Dr. Brinton has been for several years Professor of Ethnology and Archæology in the Academy of Natural Sciences of Philadelphia, and is Vice-President of the American Association for the Advancement of Science, for the section on Anthropology. He is the author of numerous works and essays on these branches, and has edited a series of works in the native American languages, under the title "Library of Aboriginal American Literature," six volumes of which have already appeared.

Prof. W. S. Currell, whose forthcoming edition of the Anglo-Saxon *Phænix* is announced, has gone from Hampden-Sidney College, Va., where he was professor of English, French, and Logic, to Davidson College, North Carolina. In the latter institution, which is one of the most promising of the higher colleges in the state, he has just entered upon his duties as professor of English. Prof. Currell was for two years Fellow in English at Washington and Lee University, where he received the degree of Ph. D., five or six years ago. His graduating dissertations discussed 'The germs of Feudalism as found in *Béowulf* and 'The Force of certain prefixes (ga-, etc.) in Gothic.'

Prof. Thomas R. Price (Columbia College) has been investigating Shakespearian verse-forms, and has arrived at highly interesting results, which are now being published by the Shakespeare Society of New York, under the title "The construction and the types of Shakespeare's verse as seen in the *Othello*." Prof. Price hopes to prove that Shakespeare's verse is to be read not by single "feet," but by "staves," or rhythmical series, and to reduce all the forms to a definite number of classified types. By ascertaining the exact numerical ratio of these types in the *Othello*, a fixed criterion for the mature work of the poet is to be established, and the means of calculating with precision the progress of his art from the comparatively few types of his early style, on by degrees to the many types of his maturity.

At the earnest suggestion of Professor Theodore W. Dwight, the Trustees of Columbia College, with a view to the needs of the students of the Law School, have recently provided a lectureship on Norman French as preparatory to the study of the Year Books and other legal documents in that language. The first lecture of the course was delivered on Wednesday, November 17th, at the Law School Building, the incumbent of the new position being Mr. Bertrand Clover, jr., of the School of Arts, who has just returned from a prolonged course of Romance studies in Europe. Professor Clover was graduated at Columbia College in 1881, where he received an appointment for the ensuing year as Instructor in Spanish and Italian. Having spent the summer of 1882 in special study at Florence, Italy, Mr. Clover returned to his position in Columbia College for a second year; since the close of which time he has pursued uninterrupted studies in his chosen department (including Old French), chiefly at the universities of Berlin and Bonn, and at the *Istituto degli Studi Superiori* at Florence. It is to be hoped that this promising feature of the instruction in Romance languages at Columbia College may prove so successful as to secure its permanence and further development.

# MODERN LANGUAGE NOTES.

**Baltimore, February, 1887.**

## *THE FOURTH CONVENTION OF THE MODERN LANGUAGE ASS'N.*

The Modern Language Association of America held its fourth annual convention at Baltimore, Dec. 28, 29, and 30, and the program previously announced in the *NOTES* was in all essential particulars carried out. On Monday evening, Dec. 27, an informal reception was given by President Gilman, of the Johns Hopkins University, to those members of the Association who were so fortunate as to have arrived in the city at that time. On Tuesday the chief order of the day was sight-seeing. The new hospitals of the Johns Hopkins foundation, the Peabody library, the University buildings and other objects of interest were inspected by various groups of delighted observers, who will, perhaps, not be offended, if the writer hereof presumes to speak as a representative of the visiting aliens and to return thanks on their behalf to the many Baltimoreans, citizens, professors, and students, who did so much to render our brief visit delightful and profitable.

On Tuesday evening, after being cordially welcomed to Baltimore by President Gilman, the Association listened to an address by President Carter upon "The Study of Modern Languages in our Higher Institutions." I shall make no attempt to characterize either this address or the papers which were read and discussed at the ensuing sessions. A brief outline from memory would be of little use at best and might prove to be worse than useless. The latter part of the evening was given to a pleasant reunion in the University library over Hopkins Hall.

The list of members in attendance Dec. 28, 1886, contained 176 names. Of these names about 70% appeared to the observer to be obviously English (or Celtic) and about 20% obviously German. Of the total number in attendance 78 were teachers engaged in modern language work, and of this last number 65 were engaged at colleges and universities. These 65 came from 18 different States, as fol-

lows: From Maryland, 11; Massachusetts, 8; Pennsylvania, 8; Virginia, 6; Ohio, 4; South Carolina, 4; New Jersey, 4; New York, 3; Rhode Island, 3; Connecticut, 3; Indiana, 3; Michigan, 2; Kentucky, Louisiana, Delaware, Illinois, Tennessee and Nebraska each 1. These figures afford at least a rough criterion as to how far the Association has come to be truly representative of "America."

The forenoon session of Wednesday, Dec. 28, was devoted to papers by Dr. James W. Bright, of Baltimore, Prest. Henry E. Shepherd, of Charleston, and Prof. H. C. O. Huss, of Princeton; it having been first agreed that the time for the reading of papers should be limited to thirty minutes for each and that in the subsequent discussion five minutes should be allowed to the first speaker and three minutes to each subsequent speaker. Dr. Bright read portions of a "General Survey of the Year's Publications in the Department of Modern Languages." He advocated the plan of making such a survey a permanent feature of future conventions. The idea met with favor and Dr. Bright was designated to superintend the preparation of such a report for the year 1887. It was further voted that this report be printed and ready for distribution to members upon the opening of the next convention.

Prest. Shepherd read a paper entitled "A Study of English Prose Style from Elizabeth to Victoria," and Prof. Huss one upon "Victor Hugo's Religion as drawn from his Writings."

At the afternoon session of Wednesday, which was preceded by a protracted luncheon at the St. James Hotel, papers were read as follows: "Some Disputed Points in the Pronunciation of German," by Prof. O. B. Super, of Dickinson College, Carlisle, Pa.; "French Literature in Louisiana," by Prof. Alcée Fortier, of New Orleans; "Guillaume de Dole, an unpublished Old French Romance," by Dr. H. A. Todd, of Baltimore; and "Speaking as Means and End of Language Teaching," by L. A. Stäger, of Philadelphia. In the evening the members of the Association were received at the residence of Mr. D. L. Bartlett.

Upon convening for the final session Thursday morning, the Association first listened to

the report of a previously constituted committee upon the nomination of officers. This committee reported as their nominee for President, Hon. James Russell Lowell,—an announcement which, being quite unexpected by at least a large part of the Convention, was naturally received with enthusiastic applause. The other officers nominated by the committee and at once elected by the Association were: Secretary, A. Marshall Elliott, of Johns Hopkins University; Treasurer, H. A. Todd, of the same institution; Executive Council, the foregoing *ex-officio* and also Franklin Carter, of Williams; W. T. Hewett, of Cornell; B. F. O'Connor, of Columbia; Sylvester Primer, of Charleston; J. M. Garnett, of the University of Virginia; Rodes Massie, of the University of Tennessee; J. K. Newton, of Oberlin; Calvin Thomas, of the University of Michigan, and H. C. G. von Jagemann, of the University of Indiana; Editorial Committee: James A. Harrison, of Washington and Lee University; and Edward S. Sheldon, of Harvard.

The Committee upon Nominations also recommended an amendment to the Constitution, (and their recommendation was after some discussion adopted by the Association), by the terms of which the Executive Council are hereafter to designate from their own number a committee of three, which is to be known as the Executive Committee of the Association. To this committee are to be submitted through the Secretary, at least one month in advance of the convention, all papers designed for the Association. This committee are then to have power to accept or reject such papers, and to designate from among the papers accepted, such as shall be read in full, and such as shall be read in brief, or by topics, for subsequent publication; and also to prescribe a program of proceedings, fixing the time to be allowed for each paper and its discussion.

After this business was disposed of, papers were read by Prof. F. V. N. Painter, of Salem, Va., upon "Recent Educational Movements in their Relation to Language," by Prof. J. M. Garnett, of the University of Virginia, upon "The Course in English and its Value as a Discipline," and by Dr. Julius Goebel, of Baltimore, upon "Poetry in the Chronicle of Limburg." A brief outline of a paper upon "The

Methods of Wilhelm Scherer as a Critic of Faust," was submitted by the writer of this report. Owing to lack of time the expected paper by Prof. A. M. Elliott, of Baltimore, upon "Speech Mixture in French Canada" was not read.

After passing resolutions of thanks and deciding to hold the next convention in Philadelphia (the vote stood Philadelphia 29, Cincinnati 24), the Association adjourned, the greater part of its members joining the advertised excursion to Washington, where, for the next twenty-four hours they might have been seen occupied in various ways. These "ways," however, were not closely enough related to the subject of Modern Languages to call for further notice here.

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#### AVAILABLE FRENCH TEXTS, IV.

The Clarendon Press publications have justly earned for themselves a high reputation, and the score of French texts with this imprint is in every way equal and often superior to the best that has been offered of the kind. The first French books published in the series were a set of *French Classics* edited by M. Gustave Masson, an unfortunate title as it tells nothing of the contents of the seven volumes that now compose it.

Volume I. of the *French Classics* contains: Corneille, 'Cinna' and Molière, 'Les Femmes savantes.' Very lately M. Masson has given a new and much improved edition of 'Cinna' published separately, also at the Clarendon Press. Volume II. contains Racine, 'Andromaque' and Corneille, 'Le Menteur.' The choice of the latter play was a very felicitous one, as it enables instructors who wish to go beyond Molière in comedy to read with their classes the first modern French comedy which is really a masterpiece. 'Le Menteur' offers difficulties enough for any pupil, however advanced he may be. Volume III. contains: Molière, 'Les Fourberies de Scapin' and Racine, 'Athalie' thus offering a combination of very gay prose and very grave verse. Volume IV. has for its sub-title 'A Selection from the Letters of Madame de Sévigné and her contemporaries.' This selection, together



with all the notes and genealogical and chronological tables, does honor to the editor. After over two hundred pages of letters by Madame de Sévigné, there are seventy pages more of letters by Descartes, Balzac, Voiture, Mlle. de Scudéry, Scarron, Saint-Evremond, Bussy-Rabutin, Boileau, Racine, Fénelon and others. All this makes of the volume the very best book I know of either to use in a special course on the seventeenth century or even merely to give an idea of French epistolary writing in general, although I must add that, as a rule, students are not much attracted by letters of any kind unless scattered in with other reading. Volume V, 'A Selection of tales by modern writers' is an excellent elementary reading book. It contains that gem of French literature, 'Voyage autour de ma chambre' by Xavier de Maistre; a rather dismal tale by Mme. de Duras, 'Ourika'; a story by Fléville, 'La Dot de Suzette'; one of About's prettiest short pieces, 'Les Jumeaux de l'Hôtel Corneille' and a few selections, too few, from Töpffer. In volume VI, M. Masson has gone back to the drama, but he has made a happy innovation by selecting two plays not often read because not easily accessible separately, 'Le Joueur' by Regnard and 'Le Grondeur' by Brueys and Palaprat. They are both amusing, both very idiomatic, the former being in verse, the latter in rather easy prose. The editor, mindful of the public for whom he prepared his edition, has carefully omitted all the passages in these, as well as in all his other publications, which he judged unfit for the school-room. The last volume of the *French Classics* is 'Louis XIV and his contemporaries as described in extracts from the best Memoirs of the seventeenth century.' This makes a very good text book for an advanced class, containing long extracts from the Cardinal de Retz and from Saint-Simon, both very difficult writers, also selections from Mademoiselle de Montpensier and Madame de Motteville, besides an Appendix in which there is a *Mazarinade* and other matter relating to the period of the Fronde.

In 1834 M. Blouet, better known here as Max O'Rell, the author of 'John Bull et son île,' edited the first volume of 'L'Eloquence de la chaire et de la tribune françaises' devoted to

French sacred oratory. It contains selections from Bossuet, Bourdaloue, Massillon, Fléchier and Mascaron, but no oration or sermon in full. The second volume, not yet published, is to contain extracts from the great political speeches of French orators from Mirabeau to Gambetta, a very desirable publication. It is enough to mention Corneille's 'Horace,' Racine's 'Esther' and Voltaire's 'Mérope,' all edited by Mr. Saintsbury, and Molière's 'Les Femmes savantes' and 'Les Fourberies de Scapin,' both with notes by M. Masson and Molière's 'Les Précieuses ridicules' edited by Mr. Lang. They are all very good editions. Beaumarchais' 'Barbier de Séville' is presented in a very attractive form, with prolegomena on French Comedy by Messrs. Saintsbury and Austin Dobson. No more sprightly reading could be found. Even the long 'Lettre modérée' which precedes the comedy is brimful of wit.

All the latest French publications in the *Clarendon Press Series* are of the highest importance as texts. I purposely avoid in these articles speaking of the notes, &c., although it is almost impossible to omit a mere mention of them when they are as good as Mr. Saintsbury's. It certainly is very useful to republish the masterpieces of literature in an attractive form. But those who have directed the choice of new material, which they have made available for the use of students, deserve our thanks.

Mr. Saintsbury's selection from Sainte-Beuve's 'Causeries du lundi' is new material. This little volume contains twelve extracts, ranging in date from 1832 to 1867, thus showing the author's delicate touch at different periods of his career. Personally and for college purposes, and indeed Sainte-Beuve is fit reading only for college classes, I should have liked longer extracts, whole unbroken 'Causeries' if possible; but such as it is Mr. Saintsbury's choice is welcome. Alfred de Musset's 'On ne badine pas avec l'amour' and 'Fantasio,' both edited by Mr. Pollock, are also college reading of the highest grade. Although both of these plays are in prose, they reach the ideal heights of poetry. They are so beautiful as specimens of the highest literary work that they should only be read by students advanced enough to

appreciate them and never be made a mere pretext for grammatical or philological explanations.

I hope that Mr. Saintsbury's 'Edgar Quinet, *Lettres à sa mère*' will prove a success to the publishers, but I still have doubts as to the interest that students can take in letters. If any can please them, these will. Full of youthful cheerfulness and feeling without ever being sentimental, they give a vivid picture of Quinet's student life, his early travels and studies. No healthier book could be put into the hands of youth. It is comparatively easy reading. Théophile Gautier, on the contrary, is not easy reading. Prof. Knapp, of Yale, was the first, I think, who ventured to give long extracts from him in his very original French Reader, and now Mr. Saintsbury has selected twenty-four passages from his various *Voyages* which he has published under the title 'Scenes of Travel.' Spain, Russia, Italy, Constantinople, were all visited by the brilliant, the exuberant, the eccentric Théophile Gautier, and his vivid descriptions of scenes and places give him the highest rank as a word painter. He is, therefore, a good writer to give to advanced students to exhibit to them, as Mr. Saintsbury says, "the capabilities of the French tongue."

Mr. George Saintsbury's 'Specimens of French Literature from Villon to Hugo' can scarcely be ranked with propriety among the Clarendon Press French Texts. Yet its merits from a literary point of view are such that it ought in no sense to be considered as merely a French Reader. It forms a companion volume and is a very useful supplement to the same author's excellent 'Short History of French Literature,' a book which yields a great deal more than its modest title promises. The selections in the 'Specimens' are not only those of a man of taste but of a scholar who has an unusually wide range of knowledge in French literature. They are arranged solely with the view of giving a complete picture of the literary development of France from the end of the fifteenth century down to recent times. As a help, either to illustrate lectures or to accompany any text book in French Literature, Mr. Saintsbury's 'Specimens' are the very best work I know. Nothing in France in one volume has been published that is so

good and so practical, nothing that could so well meet the wants of student or instructor.

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### SENECA'S INFLUENCE UPON "Gorboduc."

In his "History of English Dramatic Literature," Prof. Ward says that it is a phenomenon frequently observable in the history of the literature of translations that marked attention is paid at one particular time to one particular author. I think this is not only true of the literature of translations, but also of the influence exerted by a poet upon the literary taste and the development of a special branch of poetry. A very striking example in the history of literary influences is Seneca, whose tragedies—the collection of those ten pieces that usually go under his name—were translated and imitated in the beginning of the modern drama of the different nations.

This influence was first felt in Italy, where early in the fourteenth century several writers composed tragedies after the model of Seneca. Albertino Mussato wrote a Latin tragedy, called "Eccerinis," in which he retained the ancient chorus and all the predominant features of the classic stage. Like all the other imitators of Seneca, in the composition of his tragedy he made use of several of that author's plays, especially of "Thyestes." Of far inferior worth is a second tragedy by the same author, entitled "Achilleis." In the year 1464 Corraro wrote "Progne" on the same model, and as an evidence of how much the admiration for Seneca had increased, "Hippolyte" was about the same time produced upon the stage in the Latin language.

But here it may be asked, how was it that the Roman philosopher came to form the model of the dramatists of this period? Not only is this influence perceptible in Italy, but the two great tragedians of France are also indebted to him. Even in England, Germany and the Netherlands he has affected the drama in its origin, though it has digressed according to the taste of the respective nations. How did his writings exercise so universal an influence? Prof. Ebert entered into this question

in his "Entwicklungsgeschichte der französischen Tragödie," which fundamental work, I am sorry to say, has not been made use of by Symonds in his lately published work on Shakespeare's predecessors, though he avails himself very often of the investigations of other scholars.

So far as the nations speaking the Romance languages are concerned, the most evident reason was the affinity of their language with the Latin tongue. In these countries the Greek literature and language could only exercise a second-rate influence upon their poetry. Though in the case of English literature this may not be as apparent, yet it cannot be denied that the English language afforded greater facilities for the study of Latin than the purely Teutonic tongues. It is in this connection that Ascham says that Elizabeth "readeth here now at Windsore more Greeke every day, than some Prebendarie of this Chirch doth read Latin in a whole weeke"—meaning certainly that the study of Greek was neglected.

An almost equally weighty reason is the fact that the superficial character of the Latin tragedy well suited these modern tragedians who were not capable of painting with any depth of feeling or power of real passion, nor of rising to the conception of great characters. The tragedy of Rome never attained to the height of that of Greece. We abstain from further detailing this point as it has been dwelt on by Symonds and other writers.

Another point may help to account for the preference shown at this period for Seneca over his Greek predecessors. It is almost certain that the Latin tragedies were not intended to be acted. Sulzer is even of opinion that Seneca chose the dramatic form only as an exercise in rhetoric. Many of Seneca's sentences are characteristic of this tendency. The concise form of his theses is the principal quality of a Roman orator. Dramatic inspiration was eventually displaced by a feigned pathos, of which deterioration Seneca's tragedies form a good example.

Leaving undecided whether or not the imitators of Seneca wrote for purposes of representation, there seems little reason to doubt that he was accepted as the model of the earlier modern tragedians, because of the greater

facility with which his shallowness, his undramatical framework, and his neglect of some of the chief principles of composition could be imitated, than the artistic creations of the Greek masters. The Italians and the English seem to have for the most part intended their writings for representation. Garnier, the French tragedian, destined only his "Bradamante" for the stage, as may be seen from the preface.

Owing to the fact that learning had not so far advanced as to permit of a full comprehension of the worth of the Greek tragedians, and because the interest and taste of the English public was not sufficiently deep to allow them to appreciate the delicate psychological problems, the noble simplicity of language and the careful exposition of character of Sophocles and Aeschylus, there was but a small choice of classic models for imitation: of the tragic Latin poetry only those extant works purporting to be by Seneca came under this category—or in other words were available for purposes of imitation.

The high esteem in which Seneca was held at this time is shown by the arguments of several poets of different nationalities. Giraldi, an Italian, was firmly convinced that Seneca had improved on the Greeks. Still more positive in his assertions and at the same time more competent to pronounce an opinion was the French poet Scaliger, who says in his poetry: "Seneca quem nullo Graecorum majestate inferiorem existimo, cultu vero ac nitore etiam Euripide majorem. Inventiones sane illorum sunt; et majestas carminis, sonus, spiritus ipsius. (Poetice VI, 6). Even Malherbe assigns too great an importance to him.

In England the opinion of Sir Philip Sidney is entitled to greater respect, because he was the first to begin criticism. His praise of Seneca's style has been too often repeated to find again its place here. Ascham, who took great interest in the dramatic art, having "many pleasant talks together with M. Watson" (the author of the strictly classical tragedy of Absalom), in comparing the three precepts of Aristotle and Horace de Arte Poetica with the example of Euripides, Sophocles and Seneca,<sup>1</sup> does not seem to have overrated Seneca. On

<sup>1</sup> See Schoolmaster, Arber's Reprints, p. 130.

the contrary, he distinctly prefers Cicero, Livy and Vergil to all others, saying about the rest, among whom Seneca is certainly included: "And trowellie if there be any good in them it is either leaned, borrowed or stolne, from some one of those worthie wittes of Athens." In another place he clearly states the superiority of the Greek tragedy: "In tragedies the Greecians, Sophocles and Euripides far overmatch our Seneca in Latin, namely, in Economy et Decoro, although Senecaes elocution and verse be verie commendable for his tyme. And for the matters of Hercules, Thebes, Hippolytus, and Troie his Imitation is to be gathered into the same booke," (p. 130).

The classic French tragedy dates from Jodelle. His successor, Robert Garnier, followed Seneca in his eight tragedies with slavish fidelity, using oftentimes materials from other sources, but always imitating the bombastic style of the Latin author. Robert Estienne and Ronsard extol him as the greatest dramatist of France—which he really was at that time—preferring him to the Greeks. Two of his tragedies have been translated in England, where he seems to have enjoyed a good reputation. In 1594, Kyd translated "Cornelie," dedicated to the Countess of Sussex to whom he promised an English translation of "Porcie," Garnier's first play, which, however, never appeared. This translation must have been very much appreciated, for a new edition was published in the next year bearing the following title: "Pompey the Great, his faire Cornelia's Tragedie. Written in French by that excellent Poet, R. Garnier, and translated into English by Thomas Kid, at London 1595." Four years previously the Countess of Pembroke had translated M. Antoine into English.

According to Brunet, the first edition of Seneca's plays appeared at Ferrara in 1484; the first that bears a certain date, at Lyons 1491 (Nov. 28), which was followed by another in France in 1500. Two editions appeared at Florence in 1506 and 1513, and likewise two others at Venice in 1492 or 1463 and 1517. The first translation into French is dated 1795. Long before this translations of at least part of the works of Seneca had appeared in Italy, notably "Agamemnon" in 1497 and 1560.

Brunet does not mention any English editions of Seneca. For our purpose translations of his plays are of the greatest importance, for these tend to popularize the author by introducing him to a wider circle of readers. John, son of Jasper Heywood, was the first to set the example of translating Seneca. His first attempt was "Troades," which was translated in 1559, as is shown by the mention of it in the preface to "Thyestes," published in 1560. The following year saw the appearance of "Hercules Furens," and in 1563 "Oedipus" by Nevyle was issued. "Thebais" was the last to be translated, in 1580. All these tragedies were printed again in 1581.

These translations are not literal, but have some claims to be regarded as original dramatic works. The translators allowed themselves considerable latitude of treatment and variation from the original text. They omitted passages in deference to the public taste, which was widely different from that of the Roman public. Errors in translation were frequent, owing to the misconception of the translators, and entire choruses and scenes were added to those of the original. Some followed the Latin text more closely, and Newton did not even venture to add a conclusion to the unfinished "Thebais." All these translations are in rhyme and are expressed in language so well chosen that it betrays the deep learning of the translators.

At what time does the influence of Seneca make itself felt in English tragedy? It is in vain to look for any English poet who followed his Latin model so slavishly as Garnier. In the drama of France and England differences in character may indeed be observed from the very first. In the one case, these differences culminated in producing Corneille and Racine, in the other, in Shakespeare. In the case of England the national element was always predominant, even when the writer followed a Latin model or drew his materials from the history of other nations than his own. The modern drama was not so widely separated from mediæval morality in England as in France. Even after Shakespeare and his contemporaries had begun their dramatic labors, mysteries were acted at Coventry and Chester, thus evincing the strong love of the people for

their national plays. Indeed, until the further development of literature had led to their unavoidable decay, miracle plays and mysteries still continued to be favorites of the English people.

The English dramatists had, of course, to make allowance for this national taste. They could only hope to gain the applause of the people by forbearing to introduce too strong a classic element, and were thus fortunately kept from falling into that bondage of rules and principles which has retarded the development both of the French and of the Italian drama. The early English drama was characterized by freedom, almost amounting to license, inasmuch as it admitted of no rules save the approval of the public.

The national unity of that period too, exercised a most wholesome influence on English dramatic poetry. More than any other nation did England possess this central unity which, as Goethe so bitterly complained, was denied to Germany. No scholastic disputes disturbed the development of the drama, and though Puritanic bigotry did for a time succeed in putting an end to the progress of dramatic representations, there was no Richelieu or Academy to thwart the national development of the drama. The foundation of the national drama being so strongly laid, the classical school of dramatists could only maintain their position for a short time, and were soon displaced by the true predecessors of Shakespeare. The influence extends merely to improvements in diction and exposition of characters. No play worth being preserved for the stage was composed by the small number of Seneca's imitators in England. Such as exist have only an interest for an antiquarian and student of the times.

The edition of "Gorboduc" or "Ferrex and Porrex" by L. Toulmin Smith<sup>2</sup> has excited new interest in the study of the English drama. This essay, condensing some of the researches of Collier, Ebert and others, was suggested by the above-named edition. Toulmin Smith gives an excellent preface to her edition, not leaving much for further investigation. Yet, I

think, my remarks on the influence of Seneca upon the language of these two English poets will furnish matter for a more detailed research into this interesting piece of literature.

The poets Norton and Sackville, in composing *Gorboduc*, followed Seneca's "Thebais." In both plays the plots are similar. Yet the mere resemblance of the matter of the two pieces does not justify us in supposing that Sackville and Norton made exclusive use of "Thebais." There is sufficient evidence to show that Seneca was their favorite literary study; that they were imbued with his ideas and had adopted his style. "Thebais" had formed the basis of their tragedy, though here and there throughout its course phrases are repeated that were taken from other tragedies of Seneca.

Sometimes it may seem as if the classics generally, including also the literature of Greece, had exerted some influence upon "Gorboduc." The striking resemblance of poetical expression in the tragedies in question will justify the suggestion that a classical influence is due only to Seneca, as the latter, moreover, explains all the divergencies from the national drama.

The most important of the three rules of Aristotle is the unity of action. No strict attention to this rule is observed in "Gorboduc." There is no leading idea in the play. In the foreground appear four persons, the King, Queen and two rival brothers, none of whom, however, are chief personages. A continued series of actions from the first to the last act is all that is given to interest us. The fifth act could easily be omitted without materially affecting the play, the unity of which it only helps still further to destroy. The effect of the murder of Porrex, undoubtedly the height of the tragedy, is weakened through its being communicated to the audience by a lady of the court. There is no catastrophe!

Great deficiency in the unity of his action has often been charged against Seneca. Thus "Octavia" which, though it was certainly not written by Seneca himself, is yet assuredly to be classed among the number of the influencing tragedies in question, as all the faults and peculiarities of language are well reproduced in it, shows numerous defects in the

<sup>2</sup> Englische Sprach- und Literaturdenkmale des 16. 17. u. 18. Jahrhunderts. Herausgegeben von Karl Vollmüller. Heilbronn, Henninger, 1883.

progress of the action. The case is still worse with "Troades," which is compiled from Euripides without the least appearance of design. "Medea" shows a better plan, but this exception only helps to prove the rule and justifies us in maintaining that Sackville and Norton were induced through the influence of Seneca to resign, so far as they have done, to the rule of unity of action.

As to the unities of place and time, treated in a similar reckless manner by the authors of *Gorboduc*, Ward likes to see the influence of the Spanish drama. I prefer the suggestion of T. Smith, who rather considers it as an element of the national play.

The chorus introduced into *Gorboduc* is an inheritance from the classic stage. The omission of the chorus at the end of the play is undoubtedly due to the influence of the Roman tragedian.

The "nuntius" is also taken from Seneca. Such a character was introduced for various reasons, the weightiest of which was that he could communicate to the audience things which could not be represented on the stage without interfering with the unities of time and action. He is retained in *Gorboduc* in conformity with the example shown by Seneca, though in the play frequent disregard of the dramatic unities is exhibited. All wars and assassinations happen behind the stage, the deaths which take place are merely suggested to the audience. Here the influence of Seneca is evident.

If *Gorboduc* possessed no interesting plot, it at least "dignified the stage by introducing into it moral reflection and stately measure," both of which were afterwards so much improved by Marlow and Shakespeare. The influence of Seneca is much more observable in the style—indeed we sometimes find direct imitations of long passages from the Latin tragedies. The style of Seneca, as has already been mentioned, is artificial, rhetorical and sententious, it is often so overcharged with barren and trivial metaphor as to weary the reader. Reiteration of phrases, mythological expressions and periphrases are a characteristic of his style, regarding which Quintilian says rightly: *Multae in eo clarae sententiae, multa etiam morum gratia legenda: sed in*

*eloquendo corrupta pleraque, atque eo perniciosissima quod abundant dulcibus vitiis.*

The most evident characteristic of a poet's style is the use of certain figures of speech. A collection of the most frequent will clearly prove the suggested influence.

The Gods of the mythology of Greece and Rome are introduced into *Gorboduc*, a piece dealing with legendary British history.

The end? thy end I feare, Joue end me first! 69.  
Great Joue, defend the mischiefs now at hand, 659.

65, 842, 902, 1299, 1327, 1337, 1386, 1518.

The Gods are often represented as looking down upon the wars and quarrels of men and as darting down a flash of lightning upon the wretched.

Yet O ye Goddess, if euer wofull kyng  
Might moue ye kings of kinges, wreke it on me  
And on my sonnes, not on this gilltesse realme.  
Send down your wasting flames from wrathful skies,  
To reue me and my sonnes the hateful breath. 805.  
O heauens send down the flames of your reuenge,  
Destroy I say with flash of wrekefull fier  
The traitour sonne, and then the-wretched sire, 946.

476, 879, 1299, 1623.

The analogies in Seneca 3 are very numerous:

Non si reuulso Iuppiter mundo tonet  
mediumque nostros fulmen in nexus cadat,  
manum hanc remittam. O. fr. 59.  
Non si ipse mundum concitans diuum sator  
corusca saena tela iaculetur manu  
unquam rependam sceleribus poenas pares  
mater nefanda. O. fr. 1050.

H. 521. M. 777, and particularly H. O.

Besides this there are frequent allusions to well-known names of ancient history, such as Hecuba, Priam, Cæsar, Tantalus, etc.

The following lines

This doth the proude sonne of Apollo prone,  
Who rashely set in chariot of his sire,  
Inflamed the parched earth with heauens fire. 454.

may have been inspired by some of the frequent allusions to this story of mythology in Seneca's tragedies:

Ausus aeternos agitare currus  
immemor metæ iuuenis paternæ  
quos polo sparsit furiosus ignes  
ipse recepit. M. 602.

3 L. Annaei Senecae Tragoediae. Accedunt Incertae Originis Tragoediae Tres. Recensuerunt Rudolffus Peiper et Gustavus Richter. Lipsiae.

talis per aurae non suum agnoscens omnis  
solique falso creditum indignans diem  
Phaethonra currus deo excussit polo. P. 1099.

M. 834. H. O. 858, 682. Compare Gorboduc 399 and 666.

This seems also to be the case with the introduction and description of the Furies in the Chorus of the 4th act. Compare Seneca: A. 796, 801. H. 87, 987. H. O. 675, 1007—1018.

The sun is clothed in a metaphorical garb taken from ancient mythology.—In the beginning of the tragedy we find the following verses:

The silent night, that brings the quiet pause,  
From painfull traualles of the wearie day.  
Prolonges my carefull thoughtes, and makes me blame  
The slowe Aurore, that so for loue or shame  
Doth long delay to shewe her blushing face,  
And now the day renews my grieffull plaint.

Comparé with these the first lines of "Octavia":

Jam uaga caelo sidera fulgens  
Aurora fugat.  
Surgit Titan radiante coma  
mundoque diem reddit clarum.  
Age tot tantis onerata malis  
repete, assuetos iam tibi questus.

and a similar passage in "Medea":

Nunc Phoebe mitte currus  
nullo morante loro,  
nox condat alma lucem  
mergat diem timendum  
Dux noctis Hesperus. M. 882.

Aurora: H. 887. T. 818, 824, etc.

The use of the word "hand" bears a very close resemblance to Seneca's use of the word "manus." Neither Ferrex nor Porrex, nor any other person ever kills a man but their "hands" are always made to do the act.

And with his owne most blondy hand he hath  
His brother slaine, and doth possesse his realme. 944.

And here in earth this hand shall take reuenge,  
On thee Porrex, thou false and caitife wight. 1006.

In vaine, O wretch, thou shewest  
A wofull hart, Ferrex now lies in graue,  
Slaine by thy hand. 1127.

Porrex (alas) is by his mother slaine,  
And with her hand, a wofull thing to tell,  
While slumbring on his carefull bed he restes  
His hart stabde in with knife is reft of life. 1240.

780, 977, 1025, 1050, 1071, 1210, 1236, 1266,  
1325, 1520.

uirgo dextra caesa parentis. Oct. 305.  
nec ad omne clarum facinus audaces manus  
stabuli fugauit turpis Angei labor. H. 251.

Rapta sed trepida manu  
sceptra optinentur. H. 345.  
dextra contactus pios  
scelerata refugit. H. 1325.

H. 102, 114, 258, 283, 376, 491, 570, 618, 886,  
1039, 1045, etc.

O. fr. 91, 155, 173, 180, 217, 222, 227, 275, 329.

Still more frequent is the use of the word "heart," which occurs in striking analogy to the word "coeur" in Garnier's tragedies. The "heart" with our poets contains all the passions and sentiments of bravery and cowardice; of love and hatred, of desire and generosity—in short, it is a personified being.

Mee thinks I see his envious hart to swell,  
Filled with disdain and with ambitious hope. 33.

And Brittain land, now desert left alone  
Amyd these broyles uncertayne where to rest,  
Offers her selfe unto that noble hart  
That will or dare pursue to heare her crowne. 1487.

9, 316, 329, 363, 431, 480, 492, 524, 578, 633, etc.

Seneca uses "animus" in the same sense in which the English poets employ the word "heart." "Cor" appears mostly as a part of the human body.

nullas animus admittit preces. O. f. 241.

"Thebais" shows not many instances of the application of "animus," occurring more frequently in the other tragedies, as for example in "Hercules."

uiuaces aget  
uiolentus iras animus H. 28.

meliora mente concipe atque animum excita. 315.

H. 354, 416, 1269, 1284, 1068.

We may add to this the metaphorical use of the word "breast" ("pectus").

Nor yet as if I thought there did remaine  
So filthie cankers in their noble brestes. 284.

And cruell hart, wrath, treason, and disdain;  
Within ambitious brest are lodged. 1319.

318, 436, 631, 764, 1110, 1161, 1172, 1225, 1286,  
1494.

SENECA: quid pectus ferum  
mollire tentas precibus? O. f. 140.  
regum tyrannae iamne flammatum geris  
amore subito pectus ac ueneris nouae? Tr. 312.

Tr. 589. Oct. 270, 361, 453, 663, 885, 892, 904.

Seneca likes the adjective "durus" put as an epithet to pectus, for example: pectusque

soluam durum O. f. 113—tam ferus durum geris  
saeuunque in iras pectus. P. f. 222.

CF. GORNBODUC:

Will euer wight beleue that such hard hart  
Could rest within the cruell mothers brest. 1234.

1010, 1221, 1283, etc.

The frequent metaphorical use of "flame,"  
"enflame" and "kindle" seems to be due to an  
influence of Seneca.

If flatterie then, whiche fayles not to assaile  
The tendre mindes of yet unskilfull youth,  
In one shall kindle and encrease disdain,  
And enue in the others harte enflame, etc. 360.

And if ambition and inflamed disdain  
Shall arme the one, the other, or them both, etc. 387.

481, 712, 756, 819, 859, 885, 897, 900, 969, 1162.

SENECA: alitur et crescit malum  
et ardet intus qualis aetnaeo uapor  
exundat autro. Ph. 106.

crudelis uiri  
secreta refugit, semper atque ira pari  
ardent mariti, mutua flagrant face. Oct. 49.  
non illum auaræ mentis inflammat furor. Th. 494.

Th. 549, 648, etc.

"Sceptre" is used instead of "empire,"  
"government."

Ours is the scepter then of great Brittagne. 1508.

956, 1600, 1702.

SENECA: non hunc auferet frater mihi,  
thehana raptio scepra qui regno tenet. O. f. 56.  
quid scepra facient? P. f. 222.

H. 434. Tr. 280, 781. A. 10. P. f. 237, 286.

These quotations are entirely of the kind  
still to be found in modern pathological speeches.  
Some belonging to the dictionary of the tragi-  
cal language of older times, of Seneca and his  
imitators, may be added. Happily, those  
"blood-stained hands" and "fields drowned  
in blood," and all the other expressions in-  
tended to produce that feeling of horror and  
sympathy which the characters themselves  
could not inspire, disappear in the bloodiest  
tragedies of Shakespeare. In Gorboduc, they  
form the greater part of that pathological element  
which may be indulged in only at the beginning  
of tragical poetry.<sup>4</sup>

<sup>4</sup> Lamb (Specimens of English Dramatic Poets) makes the following remarks in a note to Marlow's play, "Lust's Dominion": "Blood is made as light of weight in some of these old dramas as money in a modern sentimental comedy; and as this is given away till it reminds us that it is nothing but counters, so that is spilt till it effects us no more than its representative, the paint of the property-man in the theatre."

The following lines are a small collection of  
those expressions that are directly translated  
from Seneca:

The sonne so lothes the fathers lingering daies,  
Ne dreads his hand in brothers blode to staine. 957.

The same chorus continues in his recitation:

Thus fallall plagues pursue the giltie race,  
Whnse murderous hand, imbrued with gilltesse blood,  
Askes vengeance still before the heauens face,  
With endlesse mischiefes on the cursed blood. 963.

Wilde sauage beasts, mought not their slaughter serue  
To fede thy gredie will, and in the midst  
Of their entrailes to staine thy deadly handes  
With blood deserued, and drinke thereof thy fill? 1013.

O cruel wight, should any cause preuaile  
To make thee staine thy hands with brothers blood? 1188.

1326, 1343, 1350, 1559.

SENECA: rudem cruore regio dextram inuit. Tr. 226.  
cruenta caede pollutas manus. O. 435.  
in patrios toros  
tuli paterno sanguine adpersas manus O. f. 267.

GORNBODUC: Is all the world  
Drowned in blood and soncke in crueltie? 1222.  
Let them heholde the wide and hagle fieldes  
With blood and bodies spread of rebelles slayne. 1578.

1509.

SENECA: late cruentat arua. Ph. 1102.  
hinc terras cruor  
infecit omnis fusus et rubuit mare. Ph. 559.  
O. f. 257. Ph. 506. O. 17, 524. P. f. 274, etc.

To "kill," "die" is expressed by several  
periphrases.

GORNBODUC:

Our present hand could stay no longer time,  
But straight should bathe this blade in blood of thee. 1072.  
Then helpe to salue the welneare hopeless sore  
Which ye shall do, if ye your selues withholde  
The slaying knife from your owne mothers throate. 1666.

1243, 1245.

SENECA: ensem iugulo condidit. O. 747.  
age reclude ferro pectus. Tr. 1011.

Tr. 48, 593, 1165. Th. 1186.

There remain still many expressions flowing  
from Seneca—and life with iron reft v. 978,  
'ferrum' in Seneca's tragedies; the thred of your  
prolonged days v. 398, 'stamina' Clothonis. The  
examples given include all those that occur  
more frequently. The following lines are  
quoted in support of our argument that the  
poets, while imitating Seneca, had different  
ones of his tragedies before them as models.  
The third act begins with a speech which may



serve as the most striking specimen of an imitation of Seneca's style, and which is partly taken from Agamemnon.

O cruel fates, O mindful wrath of Goddess,  
Whose vengeance, neither Simois stayned streames  
Flouing with bloud of Troian princes slaine,  
Nor Phrygian fieldes made raeck with corpses dead  
Of Asian kynges and lordes, can yet appease, etc. 784.

Compare with these the verses of the "nutrix" in "Agamemnon" among which we find:

*fluctusque Simois caede purpureos agens.* 215.

It has been doubted by Warton whether Norton had any claim to the authorship of the first three acts, as throughout the whole piece there is an invariable uniformity of diction and versification. From various reasons alleged by T. Smith, we are not entitled to deny his participation, but must look for some other explanation of this harmony of language, which really exists. We cannot find any discrepancies between the diction of the first three acts and that of the remaining part of *Gorboduc*. Some few expressions occur, indeed, only in the first three acts, as the mentioning of the name of Morgan (v. 231 and 962) and the above cited lines speaking about Apollo's son (v. 399, 454, 666). "Womb" is to be found only in the fourth and fifth acts (v. 1023, 1027, 1035, 1039, 1537). This word corresponds to "uterus" or "uenter" as used in Seneca (for example, v. 1027 and P. f. 85). The verses 991, 1019, 1370, 1494, express also a common idea. In the last two acts words are frequently duplicated.

Then, then, haue pitie on the torne estate; 1665.

981, 1025, 1159, 1173, 1411, 1659, 1760, 1781.

Cf. SENECA: *hac hac alli qua nemis alta  
teritur alio etc.* Ph. 10. O. f. 12, etc.

The following verses, however, scattered through the whole play, most evidently prove a closer connection between the two parts in question:

First whether ye allowe my whole denise  
And thinke it good for me, for them, for you,  
And for our countrey, mother of vs all. 138.

Their lands, their states, their liues, them selues and all. 763.  
This flame will wast your sonnes, your land, and you. 824.

So will they headlong ronne with raging thoughtes  
From bloud to bloud, from mischiefe vnto moe,  
To ruine of the realm, them selues, and all. 1416.

Yet now the common mother of vs all,  
Our native land, our countrey, that containes  
Our wiues, children, kindred, our selues and all  
That euer is or may be deare to man. 1615.

94, 97, 109, 326, 675, 1652.

This uniformity of language admits of easy explanation. In order to write the last two acts Sackville had to look over the first part written by Norton, and thus revising the whole, created a work, the uniformity of which made some critics believe that it was written by one author. Lamb makes the following remarks: "The style of this old play is stiff and cumbersome, like the dresses of its times. There may be flesh and blood underneath, but we cannot get at it. Sir Philip Sidney has praised it for its morality. One of its authors might easily furnish that. Norton was an associate to Hopkins Sternhold and Robert Wisdom, in the Singing Psalms. I am willing to believe that Lord Buckhurst supplied the more vital parts." I find a silent approval of this opinion in the following passage taken from Puttenham's "Art of Poetry": "I think that for Tragedy the Lord Buckhurst and Master Edward Ferrys, for such doings as I have seen of theirs, do deserve the highest price." Turberville thus praises him above his contemporaries:

"I none dislike, i fancie some,  
But yet of all the rest,  
Sans envie, let my verdict passe,  
Lord Buckurst is the best."

H. SCHMIDT.

*Hoboken, N. J.*

#### A PROBLEM IN MIDDLE ENGLISH.

In Vol. I, p. 272, of Bright's History of England, the following lines are quoted without translation:

"Ther sitteth somenours syxe other sevene  
Mysmotinde men alle by here evene,  
Ant recheth forth heore rolle;  
Hyrd-men hem hateth, ant uch mones hyne,  
For everuch a parosse heo polketh in pyne,  
Ant clastreth with heore colle."

Now what does this mean? Especially, what do the second and sixth lines mean? Bøddeker, in *Altenglische Dichtungen des MS. Harl. 2253*, offers us a more accurate text, which I here transcribe:

"zet per sitteþ somenours syxe oþer seuene,  
mys motinde men alle by here euene,  
ant recheþ forþ heore rolle.  
hyrdmen hem hatieþ, ant vch mones hyne,  
for eueruch a parosse heo pelteþ in pyne,  
ant clattreþ wiþ heore colle."

The MS., however, reads "pelkeþ" for "pelteþ," and "clastreþ" for "clattreþ." Böldeker assumes that "colle" stands for "calle," and is the dat. sing. of "cal"=*call*. He also attempts to define the other difficult words, but his explanations fail to carry conviction, since they are unsupported by other evidence. I have not Wright's Political Songs at hand, and therefore am unable to say whether he affords any assistance to the student. The difficult words are, to my mind, "by," "pelkeþ," "clastreþ," and "colle."

Can any Middle English student explain these words, and assign a meaning to the lines quoted?

ALBERT S. COOK.

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#### MEMORIAL TABLET TO DIEZ.

The following brief account of the ceremonies and festivities at the placing of a memorial tablet, October 15th, 1886, on the house in which Friedrich Diez died in Bonn, is of so great interest and the occasion was so characteristic of Academic life in Germany that we venture to reproduce it here:

Heute Vormittag 12 Uhr fand die Enthüllungsfeier der Gedenktafel Statt, welche der hiesige "Akademische Neuphilologische Verein" für das Sterbehaus von Friedrich Diez, Weberstrasse 15, gestiftet hat. Die ganze Strasse war reich mit Fahnen geschmückt, das Haus mit Guirlanden bekränzt. Der Feierlichkeit, welche leider durch starken Regen beeinträchtigt wurde, wohnten ausser den Stiftern zahlreiche Professoren und Dozenten der hiesigen Universität, sowie Professoren der Neuphilologie aus Marburg, Göttingen und Madrid bei. Herr Professor Foerster hielt eine kurze Ansprache an die Studierenden, indem er sich die eigentliche Festrede für einen Vereins-Commercs am Abend vorbehält. Nach der Bitte, dies "Familienfest" nicht nach dem Massstabe der grossen Giessener Diez-Feier zu messen, wies er auf das hohe Ansehen hin, welches Diez im Auslande geniesse. Er sei für die Romanisten, was Jak. Grimm den Germanisten sei. Nach einigen Mittheilungen aus

dem Leben von Diez schloss der Redner mit der Aufforderung an die jungen Romanisten, dem Meister nachzueifern, und die Hülle fiel. Die Gedenktafel aus weissem Marmor trägt in Goldbuchstaben die Inschrift:

*In diesem Hause starb 29. Mai, 1876, Friedrich Diez, der Begründer der romanischen Philologie. Gewidmet vom Akad. Neuphilol. Verein zu Bonn. 15. XI. 1886.*

Nach der Enthüllung der Gedenktafel begaben sich die Festtheilnehmer zum Hôtel Rheineck, wo dieselben ein gemeinschaftliches Mittagsmahl längere Zeit vereint hielt. Hier wurde die Bedeutung Diez' in mannigfacher Weise durch Toaste gefeiert. Herr Prof. Stengel aus Marburg, der sich um die Erforschung von Diez' Leben hoch verdient gemacht hat, erzählte einige Anekdoten aus dem Liebesleben des grossen Gelehrten. Den Gipfel der Feier bildete der in der "Eintracht" abgehaltene Festcommercs. Prof. Foerster, der unmittelbare Amtsnachfolger von Diez, hielt die Festrede. Er gab zunächst eine kurze Skizze des Lebens des Meisters, wobei er besonders hervorhob, dass auch Diez in den grossen Jahren 1813-14 in jugendlicher Begeisterung in den heiligen Kampf gezogen sei. Sodann wandte sich der Vortragende seinem eigentlichen Thema zu: "Wie kam Diez dazu, Begründer der Romanistik zu werden?" und beantwortete diese Frage in geistvoller Ausführung. Auf den Universitäten Giessen und Göttingen hatte Diez hauptsächlich schönwissenschaftlichen Studien obgeliegen. Er war auch Dichter, und seine Schöpfungen sind von tiefpoetischem Gehalte. Auf der Schule hatte sein Lehrer Welcker wohl facultativen Unterricht in Italienischen gegeben, aber ausser Diez hatten noch viele andere daran Theil genommen, ohne das einer von ihnen dadurch den Ehrgeiz fühlte, Begründer einer neuen, neusprachlichen Wissenschaft zu werden. Nur der Zug der Zeit erklärt es, wenn sich Diez der Sprache und Literatur der Romanen zuwandte. Zweierlei gab jener Zeit ihre geistige Signatur: die Ideen der romantischen Schule und der Kosmopolitismus. Göthe dachte damals an eine Weltliteratur, Bopp vertiefte sich in das Studium des Sanskrit und schuf seine "Grammatik der Indogermanischen Sprachen." A. W. von Schlegel übersetzte die spanischen Romanzen. Diese Arbeit gab Diez Anlass, sich gleichfalls mit spanischer Literatur zu beschäftigen; eine Unterredung, die er mit Göthe hatte, veranlasste ihn, Raynouards "*Choir des Troubadours*" zu studiren. Dadurch wurde er mit dem Provençalischen bekannt, und indem er dieselbe Methode, die Bopp für die indogermanischen Sprachen, Grimm für die deutschen angewendet hatten, nämlich die historisch vergleichende, auf die romanischen Sprachen anwandte, schuf er seine

beiden unsterblichen Werke: die "Grammatik der Romanischen Sprachen" und das "Etymologische Wörterbuch." Durch sie wurde eine neue Wissenschaft: die romanische Philologie geschaffen. Sie sind die feste Grundlage derselben, durch sie ist dieselbe eine ebenbürtige Schwester der klassischen Philologie geworden.—Der lebhafteste Beifall dankte Herrn Prof. Foerster für seinen Vortrag. Seine Magnificenz der Rector, Prof. Dr. Jürgen Bona Meyer, forderte die Studirenden auf, würdige Schüler des grossen Meisters zu sein und an dem mächtigen Gebäude, das er errichtet, fort und fort weiter zu bauen. Darauf ergriff das Wort in der Sprache seines Vaterlandes Don Antonio Sanchez Moguel, der erste Romanist Spaniens, der von seiner Regierung abgesandt ist, das deutsche Unterrichts Wesen kennen zu lernen. Mit hoher Begeisterung sprach der Gast von der wissenschaftlichen Tüchtigkeit der Deutschen, von der Liebe der Spanier für alles Deutsche, die trotz vorübergehender Trübungen immerdar bestehe. Wohlthuend berührte besonders sein Wunsch, das die Bande, die Spanien und Deutschland in der Wissenschaft vereinen, auch auf anderen Gebieten fest und fester werden möchten. Ein inniges Freundschaftsbündniss beider Nationen sei das erstrebenswerthe Ziel, das zu erreichen beide Länder sich zur Pflicht machen müssten. Diese Worte des Gelehrten stehen in einem wohlthuenden Gegensatz zu dem, was z. B. der phantastische Deutschenhasser Castelar vor einigen Monaten in Paris von der Verbrüderung der romanischen Nationen gesagt hat.—Nach dem der officielle Theil der Feier beendet war, übernahm Prof. Dr. Stengel (Marburg) in liebenswürdigster Weise das Präsidium der Fiduilität, das er mit einer Anrede in italienischer Sprache antrat. Es folgten launige Trinksprüche in englischer, französischer, klassisch- und vulgärlateinischer Sprache. Noch lange Zeit blieben die Festtheilnehmer fröhlich vereint.

# ERSTER ALLGEMEINER DEUTSCHER NEUPHILOLOGENTAG

ZU HANNOVER

AM 4., 5. UND 6 OKTOBER 1886.

## TAGES-ORDNUNG:

SONNTAG, DEN 3. OKTOBER:

Abends 8 Uhr in Rabes Kaffeehaus: Begrüssung der Teilnehmer und Vorversammlung zur Bildung eines Vorstandes und zur Feststellung der Reihenfolge der Vorträge; sodann gemüthliche Vereinigung.

MONTAG, DEN 4. OKTOBER:

Morgens 9 Uhr im alten Rathause: Ver-

sammlung zur Gründung eines Verbandes der deutschen neuphilologischen Lehrerschaft (Berichterstatter: Herr Oberlehrer A. Ey); dann Vortrag des Herrn Dr. Rolfs, Gouverneurs Sr. Königl. Hoheit des Prinzen von Edinburgh: Über den Verein deutscher Lehrer in London. Verteilung der Festschrift.

Mittags 12 Uhr: Gemeinsames Frühstück.

Nachmittage 2—6 Uhr: Gang durch die Stadt oder nach Herrenhausen, Besichtigung der Museen, Schulen, etc.

6 Uhr: Festessen und Kommers.

DIENSTAG, DEN 5. OKTOBER:

Morgens 9 Uhr im alten Rathause: Vorträge.

Nachmittags 2 Uhr: Gemeinschaftliches Essen im Zoologischen Garten (Eintritt frei).

Abends 7 Uhr steht eine Festvorstellung im Königlichen Hoftheater in Aussicht.

MITTWOCH, DEN 6. OKTOBER:

Morgens 9 Uhr im alten Rathause: Vorträge und Schluss der Versammlung.

AN VORTRAEGEN SIND ANGEMELDET:

1) Herr OBERLEHRER DR. F. H. AHN aus Lauterberg: "Inwieweit die Ergebnisse der Lautphysiologie und Phonetik für das elementare Studium der neuen Sprachen verwertet werden können bezw. dürfen."

2) Herr OBERLEHRER DR. H. KLINGHARDT aus Reichenbach i. Schl.: "Die Realien im neusprachlichen Unterricht und der Neuphilologie."

3) Herr PROFESSOR DR. G. KÖRTING aus Münster: "Die Organisation des neusprachlichen Universitätsunterrichts."

4) Herr PROFESSOR DR. TRAUTMANN aus Bonn: "Zungen-r und Zäpfchen-r in den neuen Sprachen und in der Schule."

## SATZUNGEN DES VERBANDES DER DEUTSCHEN NEUPHILOLOGISCHEN LEHRERSCHAFT.

The following Constitution was proposed for the Modern Language Association of Germany, at its first Convention, held on October 4th, 5th and 6th, 1886:

*Section 1.* Der Verband bezweckt die Pflege der neueren Philologie, der germanischen wie der romanischen, und insbesondere die Förderung einer lebhaften Wechselwirkung zwischen

Universität und Schule, zwischen Wissenschaft und Praxis.

*Sec. 2.* Diese Aufgabe wird erstrebt:

a. durch, in der Regel, alljährlich wiederkehrende Versammlungen, auf denen wissenschaftliche und praktische Fragen aus dem Gebiete der neueren Sprachen erörtert werden,

b. durch Gründung von Vereinen, welche wieder untereinander in Verbindung treten, und welche die vereinzelt wohnenden Vertreter und Freunde der neueren Sprachen an sich anschliessen, und zuletzt

c. durch gemeinsame Unterstützung aller auf die Hebung des neusprachlichen Studiums gerichteten Bestrebungen im In- und Auslande.

*Sec. 3.* Mitglied des Verbandes wird jeder Lehrer und Professor der neueren Sprachen, sowie auch die einem neusprachlichen Vereine angehörnden Nichtfachmänner gegen Entrichtung eines jährlichen, vor dem Verbandstag einzuzahlenden Beitrags von 1. M (in Briefmarken, oder 1.05 M. mit Postanweisung).

*Sec. 4.* Die Mitglieder erhalten alle auf den Verband bezüglichen Schriftstücke.

*Sec. 5.* Die Organe des Verbandes sind die Hauptversammlung und der Vorstand.

*Sec. 6.* Die Hauptversammlung findet in der Regel zu Pfingsten und an einem Orte statt, wo ein Verein für neuere Sprachen besteht.

*Sec. 7.* Die Hauptversammlung stellt die Satzungen fest, wählt die Vertreter des Verbandes, sowie zwei Vorsitzende (einen Universitätslehrer und einen Schulmann), ebenso drei Herren, um die Rechnungsablage zu prüfen, und bestimmt Ort und Zeit der nächsten Versammlung und alle sonstigen, den Verband im allgemeinen betreffenden Angelegenheiten.

*Sec. 8.* Bei den Abstimmungen entscheidet Stimmenmehrheit. Abänderungen der Satzungen können nur durch zwei Drittel der anwesenden Mitglieder beschlossen werden.

*Sec. 9.* Der Vorstand besteht aus drei Vorsitzenden, einem Universitätslehrer, einem Schulmann und dem Vorsitzenden des V. f. n. Spr., an dessen Wohnort die nächste allgemeine Versammlung stattfinden soll, und aus Vertretern der einzelnen preussischen Provinzen und deutschen Lande. Der Ausschuss des bezüglichen Vereins steht dem Vorstande

des Verbandes in der Geschäftsführung zur Seite.

*Sec. 10.* Eine Auflösung des Verbandes erfolgt, wenn zwei Drittel aller in einer Hauptversammlung anwesenden Mitglieder dieselbe beschliessen.

All the sections of this Constitution were adopted, except Nos. 3, 7 and 9, which are to be revised at the next meeting in Frankfurt, during the Easter Holidays, 1887.

## THESEN.

### I.

1. Die Lautlehre ist ein integrierender Teil des sprachlichen Unterrichts; ohne Kenntnis derselben ist weder in der Muttersprache noch in einer fremden Sprache eine genaue und richtige Aussprache möglich.

2. Bei dem elementaren Studium der neueren Sprachen kann es sich nur darum handeln, die Schüler mit den einfachsten und wichtigsten Thatsachen der Lautphysiologie bekannt zu machen, d. h. es dürfen die Resultate der Phonetik nur soweit berücksichtigt werden, als sie zur korrekten und sichern Erzeugung fremder und schwieriger Laute und Lautverbindungen nötig sind.

3. Eine ausführliche systematische Darstellung der Phonetik ist aus dem Sprachunterricht fernzuhalten.

Oberlehrer Dr. F. H. AHN.

### II.

Auf dem Boden der bestehenden Einrichtungen lässt sich in Hinsicht auf die Realien im neusprachlichen Unterricht und in der neuphilologischen Wissenschaft folgendes thun und ist dringend zu wünschen:

#### a. FÜR DEN NEUSPRACHLICHEN UNTERRICHT:

1. geeignete Anschauungsmittel sind in den Klassen aufzuhängen bzw. in die Sammlungen der Schulen aufzunehmen;

2. Sammlungen belehrender Jugendschriften, welche wichtige Kapitel des nationalen Völkerlebens behandeln, sind zu begründen und unter den Schülern zu verbreiten;

3. die Klassenlektüre ist mit Rücksicht auf möglichst reichen Inhalt an nationalen Realien auszuwählen und mit sorgfältigem Kommentar zu versehen;

4. für die Privatlektüre der Schüler sind

geeignete französische und englische jugendschriften unterhaltender natur, besonders solche mit reichen illustrationen anzuschaffen;

5. zum gebrauch der lehrer sind eine reihe verlässiger handbücher über die verschiedensten gebiete des französischen und englischen kulturlebens (einschliesslich der kolonien!) abzufassen.

b. FÜR DIE NEUSPRACHLICHE WISSENSCHAFT: die professoren sind zu ersuchen:

1. ihre schüler nachdrücklich auf das studium der realien des französischen und englischen kulturlebens hinzuweisen;

2. ihre seminarbibliotheken durch geeignete hilfsmittel, u. a. auch zeitschriften, zu ergänzen;

3. ihre historischen, theologischen, juristischen, nationalökonomischen kollegen zu spezialkursen über die verschiedensten gebiete der realien, besonders des öffentlichen lebens in Frankreich und England zu bewegen;

die fachgenössischen Zeitschriften sind zu ersuchen:

1. künftighin unter die gegenstände ihrer referate auch alle solche bücher und schriften aufzunehmen, aus denen der neuphilologe sich über die realien seiner wissenschaft unterrichten kann;

2. andererseits auch mit der zeit für aufsätze und artikel zu sorgen, welche in zusammenfassender darstellung über wichtige kapitel der französischen und englischen kultur belehrung gewähren.

Oberlehrer Dr. H. KLINGHARDT.

### III.

1. Zäpfchen-r ist weder ein ursprünglich französischer noch ein ursprünglich deutscher laut.

2. In Frankreich ist zäpfchen-r aufgekommen um die mitte des 17., in Deutschland um den anfang des 18. jahrhunderts.

3. Nach Deutschland ist zäpfchen-r aus Frankreich übertragen worden.

4. Zäpfchen-r dringt in Frankreich und in Deutschland auf kosten des zungen-r immer weiter vor.

5. Das überhandnehmen des zäpfchen-r ist aus verschiedenen gründen zu beklagen.

6. Gewisse laute, welche das Englische durch r darstellt, sind gar keine r-laute.

7. Im englischen unterrichte ist darauf zu halten, dass die schüler zungen-r sprechen.

8. Die deutsche schule sollte anstrengungen machen, dass das hässliche zäpfchen-r wieder beseitigt werde.

Professor Dr. TRAUTMANN.

An Vorträgen sind noch angemeldet:

Monsieur le professeur Ch. Marelle (Berlin): La prononciation et la modulation du français enseignées par la lecture à haute voix.

Monsieur le professeur Damour (Braunschweig): De l'enseignement du français dans les écoles supérieures en Allemagne.

Section I. was passed; on Section II. discussion was not completed, and the subjects composing it were referred to the next meeting (1887); of Section III., Nos. 5, 7, and 8 were passed, while no vote was taken on the others. The treatment of Professor Damour's subject was postponed till the next meeting.

### OLD NORSE BIBLIOGRAPHY.

A complete Old Norse (Norwegian-Icelandic) bibliography is supposed to be contained in the two books, compiled by Professor Theodor Möbius, of Kiel:

Catalogus Librorum Islandicorum et Norvegieorum Ætatis Mediæ. Lipsiæ, 1856;

Verzeichniss der auf dem Gebiete der Altnordischen Sprache und Literatur von 1855 bis 1879 erschienenen Schriften. Leipzig, 1880.

The following titles, included in neither of the above lists, have been discovered in the course of my reading:

*Dasent, G. W.*—The Norsemen in Iceland. (in Oxford Essays, 1858. London).

*De Costa, B. F.*—Pre-Columbian discovery of America by the Northmen, illustrated by translations from the Icelandic sagas. Albany, 1868, 8vo.

*Erichsen, J. Joh. Eri.*—Disquisit. de veter. septentrional. inprimis Islandorum peregrinationibus. Leipzig, 1755, 8vo.

*Henneberg, Knud.*—Hvad er Edda? eller: Raisonneret kritisk Undersøgelse over de tvende ved Gallehuus fundne Guldhorn og derved atter til adskillige Oplysninger i den nordiske Mythologie, Chronologie, Historie og Astronomie. Med et Anhang: Om der har været flere Odiner til? Aalborg, 1812, 4to.

— Forsvar for Skriftet, Hvad er Edda fremsat i oplysende Anmærkninger til Veiledrens (Recensentens) Text. Aalborg, 1813, 4to.

*Keyser, Rudolf.*—The Religion of the Northmen, tr. by Barclay Pennoch. New York, 1854, 12mo.

— Private life of the old Northmen; tr. by M. R. Barnard. London, 1868, 12mo.

*Langebeck, J.*—Trende Skalde Digte. Kjöb., 1772, 4to.

*Pougens, Ch.*—Essai sur les antiquités du Nord et les anciennes langues septentrionales. Seconde édition, augmentée d'une Notice d'ouvrages choisis sur religions, l'histoire et les divers idiomes des anciens peuple du Nord. Paris, 1799, 8vo.

[“La première édition est imprimée en tête d'une nouvelle édition, donnée par Pougens, du Dictionnaire abrégé des antiquités de Pitiscus (1796).” Quérard].

*Sander, L. C.*—Taschenbuch für Freunde der altnordischen Poesie, mit Music [von Kunzen]. Kopenh., 1815, 12mo.

*Sjöberg, N. H.*—[Jónsbók: codex juris Islandici] islandice et latine edid. N. H. Sjöberg. Lund, 1802, 4to.

*Stuhr, P. F.*—Von dem Glauben, Wissen und Dichtung der alten Skandinavier. Kopenh. 1815, 8vo.

*v. Trautvetter, E. C.*—Der Schlüssel zur Edda. Berlin, 1815, 8vo.

*Wheaton, Henry.*—History of the Northmen. Philadelphia, 1831, 8vo, pp. XI+367.

WM. H. CARPENTER.

Columbia College.

*Le démonstratif ille et le relatif qui en roman*, par ARSÈNE DARMESTETER, Paris 1886: Mélanges Renier ou recueil de travaux publiés par l'École pratique des Hautes Études en mémoire de son président Léon Renier, pag. 145-157.

One of the most intricate parts of Romance grammar is the pronominal inflection with its various forms as yet unexplained, although due attention has been paid to this part of speech by all prominent Romance scholars. The pronoun most conspicuous by the difficulties it presents in several of its forms, is the

demonstrative *ille*. Professor Darmesteter, in the short pamphlet that lies before us, tries to do away with these difficulties by admitting an overpowering influence of the relative pronoun *qui*. Professor D., as he says himself, is not the first to point out such intimate relation between the two pronouns. Years ago, Prof. Tobler in the Zeitschrift für rom. Philologie III, 159 explained the French, Prov., Ital. and Roum. *lui* and cognate pronominal forms in *-ui* as being due to the dative *cui* of the relative or rather interrogative pronoun *qui*, giving two reasons for this influence: 1. That these forms in *-ui*, for the most part personal or demonstrative pronouns standing to the interrogative pronoun as answer to question, might have been formed after the corresponding interrogative forms in order to indicate externally by a corresponding form this correlation of their meanings; 2. That these *-ui* forms are known to those Romance languages only which use *cui* as relative or interrogative. Adopting this last argument, Professor D. makes it more evident by exhibiting the declension of *qui* and *ille* in all six Romance languages (pages 146 to 151) and shows thereby the striking similarity which exists indeed between the inflection of the two, rejecting as he proceeds, in a note of weighty import, the phonetic interpretation given by Professor Thomas (Romania XII. 332-333). So far Professor D. does nothing but develop the theory of Tobler, but he then goes on (pages 152-154) to extend this theory to the nominative sing. *ille*, saying that all the Romance languages point to a Vulgar Latin nominative *illi* and that this *i* can only be due to the *i* in *qui*; and rejecting in a long note especially the explanation which Prof. Neumann, of Freiburg, gave for the Romance nomin. of the Classic Latin *ille* in the Zeitschrift für rom. Philologie VIII. 263-264 (not 260-262). In this part of his pamphlet, he is certainly not so happy as before. He at least fails to convince me, and this for various reasons: 1. Not all Romance forms of the Latin nomin. *ille* point to *\*illi*. D. himself quotes Prov. *el* as representing *ille*, and he might have added the Old Span. and Pg. *el(l)e* which certainly do not come from the Latin accusative *illum* as he seems to think (page 150). So *ille* must have been preserved in Vulgar Latin. 2. This Classic Latin *ille* once admitted, Neumann's phonetic

explanation is very satisfactory. Professor D. himself admits the same explanation for the plural form *illi*, and I cannot see why he would make a distinction between *ille* in hiatus and *illi* in hiatus, *e* and *i* in hiatus being treated in the same way by the Romance languages. D's only objection to Neumann's interpretation is the existence of Old Italian *elli* with its final *i* and *ll* instead of either *-e* or palatal *l* (*gli*). This is no serious objection, *elli* being simply a graphic variety of *egli*, for Old Italian as late as the thirteenth century uses *ll* to indicate the palatal *l*. By this I do not contest the occasional pronunciation of *elli* with dental *l*, for *ll* may have this pronunciation too; in these cases the unaccented *i* can be explained as a slight graphic change due perhaps to the form *egli*. 3. It seems difficult to admit with Professor D. that the accentuated vowel *-i* of *qui* should have had an influence on the unaccented vowel of *ille*.

These observations on the two forms *illi* (dative) and *ille* (nominative) are followed by remarks on the other forms of *ille*, which had their regular development unchecked by any influence of *qui*. The reason why this did not occur in the singular and plural of the feminine and in the plural of the masculine, is that these forms of *qui* have not been retained, and that in the singular of the unaccented or conjunctive masculine pronoun the accented pronoun *qui* could have had no influence on the unaccented forms. This last argument, the truth of which nobody will contest, seems to be in contradiction with the last paragraph on page 157 in which the nom. sing. of the Old French article *li* (a striking unaccented form) is derived from *illi*, which *illi* is supposed to have supplanted *ille* on account of the *-i* in *qui*. Still, this contradiction might be accounted for in the way Professor D. has done it, saying that "la formation de l'article est postérieure à l'action analogique exercée par *qui* sur *ille*", although one might ask why then the analogical form *\*illui* has not been introduced in the dative of the unaccented pronoun; for *li* (dat. masc.) is traced to *illi* (page 155). But since the influence of the nominative *qui*, even on the accentuated nominative *ille*, seems to me so doubtful, I cannot admit of such an influence on the unaccented one.

These few objections which I have had to make, will do no prejudice to the article itself, for it is, as might be expected from so highly accredited a scholar, suggestive, clear and well-written, and may be recommended to all students who wish to get a clear insight into the intricate history of the demonstrative and relative (interrogative) pronouns *ille* and *qui* in the Romance languages.

J. STÜRZINGER.

Bryn Mawr College.

*A History of Education* by F. V. N. PAINTER, A.M., Professor of Modern Languages in Roanoke College. New York, D. Appleton & Co.

A few years ago histories of pedagogy were scarce in English. Even the works of the great masters in education were often not easily accessible. Worst of all, many of our normal school teachers could not read the languages in which most of the best educational works were written. The presumption of trying to teach others how to teach without knowing what educational experiments have been tried in the past, and their success or failure, needs no comment. Recently, however, valuable educational works accessible in English have multiplied; and within the last year two good histories of pedagogy have been published in this country—Prof. Payne's translation of Compayré's excellent "*Histoire de la Pédagogie*" and a smaller history by Prof. Painter. The latter forms the second volume of Appleton's International Education Series. Dr. Harris, the editor of the series, furnishes a valuable preface. The author has prepared a good outline history of the most important educational ideals and methods that have prevailed from antiquity to the present time. He gives special attention to such leading educators as Comenius, Pestalozzi, and Froebel, and increases the value of his work by many striking quotations from the great teachers of all ages.

Some omissions are to be regretted. For example, in the section on Greek education, the Sophists are dismissed with two or three disparaging lines. Yet, however wrong their ideal may have been, they were effective teachers and most important representatives

of the Greek Aufklärung of the fifth century, B.C. A. W. Bemm has not unjustly classed them with the "Greek Humanists," and Hegel, Grote, and others have shown their historical importance. In treating the education of the Middle Ages, no mention is made of Abelard, the intellectual founder of the University of Paris, nor of Thomas Aquinas, who, perhaps more than any one else, has influenced Catholic education for the last 600 years. Under "Education in the Nineteenth Century" one looks in vain for the names of Thomas Arnold, Herbert Spencer, and Horace Mann, and nothing is said about industrial and technical education. Nowhere in the book is a woman mentioned as an educator. One has only to recall the names of such women as Madame de Maintenon, Madame Guizot and Madame Necker, to see how unjustifiable such an omission is.

The author considers to some extent the relation of the various educational ideals to the prevailing philosophic and religious thought in different countries. But this is done imperfectly. Of course one ought not to expect a history of pedagogy to be a history of philosophy or a Culturgeschichte; but a teacher is so largely the product of his time as well as the moulder of times to come, that the historian should show the relation of educational ideals and methods to their philosophic background. A striking example of the author's failure to do this is seen in his treatment of education in Germany. No mention is made of the influence exerted upon education by Herder, Goethe, and Schiller, nor even of the influence of the great philosophers—Kant, Fichte, Schelling, etc. Kant indeed is mentioned in connection with the Philanthropists, and a quotation is made from his *Pädagogik*; but the indirect influence of Kant upon education is incomparably greater than any direct influence he may have had as an encourager of Basedow. Again, who did more than Fichte to inspire the great intellectual movement of the present century which has placed Germany at the head of the scientific world? Also the influence of Herbart and Schleiermacher upon education has been great.

It is a difficult task to compress a history

of education into three hundred pages; Prof. Painter, however, has produced an interesting and useful book.

WM. H. BURNHAM.

*Johns Hopkins University.*

*Tradições relativas as Sereias e Mythos Similares.* F. A. COELHO, in *Archivio per le tradizioni popolari*. Vol. IV.

In this essay Professor Coelho begins an investigation regarding water deities in popular legends. As far as this study is carried in the paper before me, it is remarkable for the scientific accuracy of its method and for the numerous suggestions it offers for the elucidation of similar topics. Unfortunately Professor Coelho stops short at the most interesting point, leaving us ignorant of the opinion he himself has formed with reference to the origin and relationship of the various myths he has herein compared.

Taking first the legends connected with Sirens he states that in a previous article published in the "*Revista d'ethnologia et de glottologia fasc. IV.*" he has given data sufficient to show that the Sirens are well known in Portuguese popular tradition. Passing in review the various countries of Europe, he shows these mythical beings inspiring popular tradition in Spain, in the Basque provinces, in France and especially in Brittany, in Italy and in Ireland. Here a legend relating to these water goddesses bears a strong resemblance in its detail to one found on the shores of Portugal.

The effect of man's love for the mermaids exemplified in these last two legends he compares with that in a Buddhist legend and proves a strong resemblance between them.

Quitting then the continent of Europe, Prof. Coelho takes up the traditions relating to water deities in South America, in Brazil, Peru, French Guyana, and Haiti. He deplors the want of scientific method in the investigations of Brazilian savants and justly blames the facility with which they take imaginative conceptions for proof.

In connection with these legends in French Guyana, the author quotes a short passage of the French dialect there found. This brief insight into the language shows how interesting a study and also how useful a one



it would be to compare this speech with that found among the negroes of Louisiana.

Professor Coelho also glances over the legends of Portuguese Guinea and of the Cape Verde Islands; and, finally, makes a comparison between the Xanes of the Asturias and the more commonly known Sirens.

After gathering his harvest from these various countries, Professor Coelho seems to wish to rest from further labor. He tells us that his object was merely to unite in one sheaf the dispersed straws of popular tradition relating to Sirens, which are found among the Celtic and Latin peoples, to add to them cognate legends of water nymphs derived from more distant lands. This is where we should like to have the learned professor's own opinion with reference to the relationship of these various legends. He gives us, however, a most useful statement of what he considers necessary to a satisfactory treatment of the question. This statement might well be taken as a compendium of what is necessary in all studies connected with popular tradition.

In the first place, he demands a thorough investigation of all that antiquity has left us concerning Sirens and other water deities as well as of anything relating to Harpies and other mythical beings offering any point of resemblance to the Sirens.

Secondly, an exhaustive study of all modern traditions in which the name of Siren occurs.

Thirdly, a comparative study of water deities among the Celts, Germans and Slavs, for which he says there are abundant data in the various works relating to popular tradition among these peoples.

Fourthly, a study of the enchanted Moorish maidens and of similar legends in the Iberian peninsula. Finally, a study of the water deities found among people dwelling in countries outside of Europe.

After collecting the different traditions, Professor Coelho presents a few of the interpretations given to them at various epochs and in various countries. According to Preller, the Sirens figure the placid surface of the sea under which are hidden rocks and sand banks causing shipwreck and death. Postgate says these legends are probably due to circumstances occurring in sea travel: first, the songs

of birds in the woods of desert islands and second, violent currents dragging mariners along and forcing them to row with great vigor if they wish to escape the shipwreck suffered by their predecessors. Fitzgerald finds a relation between the Sirens and the Greek muses, who in Callimachus, for example, appear as birds. The marvelous songs of both he attributes to the wind. Another interpretation likens them to solar myths. Like the Hesperides they sing only at sunset and are the rays of the declining god. Coelho remarks that it is extremely easy, when one considers a myth by one or a few of its aspects, to give an explanation of it *ad libitum* by natural phenomena of the subterranean, marine, atmospheric or celestial order. Such explanations require no scientific basis, they only need a vivid imagination. A myth must be considered in the totality of its elements and in its correlation with others, eliminating all accidental and fortuitous phases. This is why none of the explanations given concerning the myths of the Sirens satisfies scientific criticism. The various legends collected here, says our author, may have had different starting points and even their fundamental conception may be different in some cases. The same result or similar ones may have been obtained by many different roads. A complete study of these results would only give an indication, though perhaps the best possible one, as to how such myths were built up. It would, however, be sure to act as a censor on the methods and works of those students of mythology who so easily slide into exclusive interpretations. Here must be avoided the same rock on which etymologists often founder when they take similarity of form and meaning as sufficient evidence of parentage.

The name Sirens given to these water deities Professor Coelho thinks beyond a doubt derived from classical tradition, but whether through a literary medium or a popular one he does not find evidence enough to show. In this, as in all that pertains to folk-lore, we must never lose sight of the mutual influence of popular and savant traditions. After presenting a few probable explanations for these myths which nature furnishes, the author gives most useful counsel to all interested in these

studies. He says: It is much to be desired that instead of giving to the legends which they collect this or that romantic coloring, the investigators of Romance America should seek to reproduce with the greatest fidelity the *oral* tradition. They should indicate always with the greatest precision the places where the legends were collected, the quality of the persons from whom they were received, the extent of the geographical area where they are known, in a word all the external circumstances which it is possible to gather. The reason is that the internal characters of these traditions are often insufficient to enable us to trace their history, and in the most favorable cases external characteristics may serve as a guide or as a confirmation to the internal ones. The delicate problems of the origin and migrations of legends can only be solved by the application of a rigorous scientific method which excludes all imaginative presumptions.

Though this article of Professor Coelho's does not cover many pages it is so full of valuable suggestions that an exhaustive review would almost need more space than the original itself. It ought to be read and studied by everybody interested in folk-lore and will amply repay for the trouble.

B. F. O'Connor.

Columbia College.

*Der spanische Amphitruon des Fernan Perez de Oliva.* Wortgetreuer Textabdruck, besorgt von KARL VON REINHARDSTÖTTNER, München. Verlag von P. Zipperers Buchhandlung und Antiquariat. (M. Thoma.) 1886.

We have here before us the first volume of a "Sammlung spanischer Neudrucke des XV. und XVI. Jahrhunderts" to be edited under the direction of Prof. Karl von Reinhardstöttner, of Munich, who is already well known to Romance scholars for his able critical edition of Camões' *Lusiads*, his excellent grammar of the Portuguese language and other works. According to the prospectus this collection is to contain faithful reprints of a number of the rarest Spanish texts of the sixteenth century, provided with a short introduction and the

variae lectiones of a second, immediately following edition.

Students of the Spanish language and literature, especially in its older stages of development, have long been painfully sensible of the want of easily accessible and at the same time trustworthy reprints of a great number of important Spanish texts, upon which they might base more thorough and exhaustive investigations both of the grammatical and the literary development of the language. In fact, it is greatly owing to the inaccessibility of original texts that Spanish speech has as yet not received that attention from Romance scholars for which it calls and which has been so liberally bestowed upon its more fortunate sisters, the French and the Italian. The series of reprints here offered by Prof. von Reinhardstöttner will therefore be heartily welcomed by every student of Romance Philology as likely to give a fresh impetus to and mark a new era in the study of Spanish.

Though Fernan Perez de Oliva, whose reproduction of Plautus' *Amphitruo* stands at the head of this notice, takes no rank as a dramatic poet, and exerted no influence on the development of the popular drama of Spain, he is entitled to some prominence in the literature of his time for being one of the foremost among his contemporaries to raise his voice in behalf of his mother-tongue, which, though its wealth and power had been shown to such advantage in the celebrated dramatic novel "*Celestina*," was still not considered fully equal to the Latin as an instrument of literary and scientific discussion. It was with the object of demonstrating the power of the Spanish language that Oliva professedly wrote his poetical and prose works, and inasmuch as his *Amphitruon* gains in interest to us by showing the influence of the "*Celestina*" on the language of the times, it may well open this collection of reprints of the sixteenth century.

There are in all three editions of this drama, the original one from about 1530, in Gothic letter, the second in the collected works of the author published in Cordova in 1586, and the third contained in the reprint of his works in Madrid, 1787. The present edition by Prof. von Reinhardstöttner is a faithful reprint of the original and retains, with the exception of

resolving abbreviations, all the inconsistencies of orthography characteristic of that time, giving under the text the *variae lectiones* of the reprint of 1586, and references to the parallel passages of the Latin original. In his introduction the editor has condensed into a few concise remarks the estimate he sets on the piece as a dramatic production.

For the following volumes we are promised the *Farsas* of Fernan Lopez de Vanguas (1551), Juan de Paris (1551), Bartholome Palau (1552), Fernando Diaz (1554) and others.

HENRY R. LANG.

New Bedford.

*Die Uebersetzungsliteratur Unteritaliens in der normannischstaufischen Epoche.* Separatabdruck aus dem Centralblatt für Bibliothekswesen; by DR. O. HARTWIG. pp. 161-190. Leipzig, April, 1886.

The author of the above monograph calls attention to a subject of considerable interest and one the importance of which is, perhaps, in general, not sufficiently appreciated. He presents to us in a striking manner another of the manifold means through which Italy has exerted so marked an influence upon the culture and development of Western Europe.

In the introductory pages, we are by a rapid historical review reminded of the successive external influences which, from Classic times until the later Middle Ages, were brought to bear directly upon Southern Italy, and which were thence carried to Rome, and later northward, to be eventually disseminated over Europe. The first of these, the Greek influence, is too well known to call for comment, and its importance is already duly appreciated. A second wave of external influence is manifest several centuries later, that of the Byzantine Renaissance, which was also, though in a far less degree, an important factor in the social history and culture of the time. It is well to remember that it was Southern Italy which thus became the medium through which the culture of the Greeks percolated, as it were, to Western Europe.

In the ninth century, the island of Sicily was conquered by the Saracens and by them devel-

oped to an extraordinary degree. The author does not hesitate to say that this was done to an extent "which recalls the bloom of Hellenic times." The learning and arts of the Mohammedans, modified to some extent it is true by Greek influence, definitely established themselves on the Island, and, although the conquerors were never able to obtain a fixed settlement upon the mainland, their influence was very strongly felt there, particularly in matters of science and philosophy.

Next we have the period with which our author is particularly concerned, that of the Norman invasion and occupation of Sicily and Southern Italy in the eleventh and twelfth centuries. The influence of a race so able and intelligent was, however, far from ceasing with their political headship but continued on into the period of the union of the kingdom of Sicily with the Empire under Henry VI and, later, the famous Frederick II (1220-1250).

Dark as were the centuries which preceded the Mohammedan and Norman occupations, we find that the tradition of the ancient learning had not been entirely lost in Southern Italy. We know of the existence of schools of grammar and eloquence at Naples in the earlier part of the ninth century; the "most renowned medical school of the early middle ages," that of Salerno, acted as the medium through which the knowledge of Greek medicine was attained by Western Europe, while several distinguished jurists claim for Southern Italy an equally direct influence upon the legal systems of Europe during the Middle Ages, and hence also during modern times, through the "Wiederbelebung" of the Roman Law; but upon this point our author is not convinced. Other signs also indicate that the great intellectual activity of the twelfth and thirteenth centuries was not without its natural antecedents. The various influences at work, which eventually culminated in the great "translation activity" with which our author is concerned, are interestingly traced, prominent among them being the translation by the Archpresbyter Leo, in the tenth century, of a history of the "Battles and Victories of Alexander the Great," from the Greek, contemporaneously with which a considerable number of other translations were made.

With this amount of literary activity existing at a time when political struggles were so keen, we are not surprised that in the following centuries, which were comparatively calm, the production should have been much more vigorous. The most important factors are represented as being the mutual influence exerted by the Mohammedans and Normans upon each other when their relationship was changed from that of enemies to one of at least partial friendship; and, secondly, the commencement of a national feeling engendered by the struggle against the Lombards, which culminated at Salerno in 1077,—a struggle in which Normans, Italians, Greeks, and Saracens were united against a common enemy. This feeling is expressed in some verses by Alfano, Bishop of Salerno, written about the same date. The alliance of the Norman dynasty with the Papal Court tended to increase this national feeling of unity, which had its literary outcome two or three decades later in Southern Italy in that outburst of Italian poetical composition which is definitely recognized as the origin of Italian poetry, so far, at least, as it has been possible to trace its origin.

It is with the literature of translation, however, that our author is concerned, and the amount he calls to our attention from this time on is surprising. All was accomplished under the Norman Princes, frequently under their personal supervision, or in the century after their downfall but while the influences of their rule still continued. Translations into Latin of Arabic works of Philosophy, Natural Science, Medicine, Mathematics, etc., were exceedingly numerous, while a large number, notably of Aristotle and Plato, were done from the Greek, all of them being works destined to exert influences of the most powerful kind upon the intellectual and moral development of Europe. Many were such as reached the rest of Europe through Southern Italy alone, and which, but for some such medium, would possibly never have been circulated at all. An enumeration of these translations would be impossible in the space at our command. They will be found clearly treated in detail by the author; and they show an amount of activity which will probably be a surprise to most readers, even to those who have long since recognised the im-

portance of Italy in the *Culturgeschichte* of Europe.

Among the prominent names of authors and translators, a considerable proportion of those occurring being Jewish, are Constantinus Africanus, who is credited with the translation of some seventy-six Greek and Arabic works into Latin and the production of several original treatises; Eugenius, Telesphorus, Doxopater, and Michael Scottus, (the author corrects the more usual spelling Scotus,) by whose assistance Frederick II. was enabled to send Latin translations of the works of Aristotle, with the commentaries of Avicenna and Ibn-Roschid, to the educational centres of the West, notably to Paris and Bologna. We are also told of Bartholomew of Messina, Faradasch ben Sâlim, Musa of Palermo, and John of Capua, a Jew who translated and "made accessible to Europe the oldest fables and legends of the Aryan peoples from out the valleys of the Indus and the Ganges."

These are but a few of the names which occur, and they represent but a small portion of the literary activity of the period. In the accomplishment of this work, Southern Italy may be regarded as fulfilling a mission, and at the close of this epoch we find that she had, in the words of the author, "handed on the torch of Greek intellectual life and helped it to kindle brightly anew;" he might have added, that the light thus disseminated was not from Greece alone.

T. McCABE.

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#### BRIEF MENTION.

It is with pleasure that we are able to announce the renewed publication of *Le Français*, which for six years was under the editorial management of Mr. Jules Lévy, of Boston. Prof. Jean de Peiffer, of the New England Conservatory, has now assumed the editorship and, after one year's intermission, the 7<sup>e</sup> Année, no. 1, gives us the usual table of Contents representing practical articles that bear on the French Language and Literature. This publication is in French and appears nine times a year; price, \$2.00. Rédacteur, Jean de Peiffer, New England Conservatory, Franklin Square, Boston, Mass.

The next novel selected for translation in the excellent Balzac series, published by Roberts Brothers, is "Le Médecin de Campagne," which will be brought out during the winter. "Eugénie Grandet" is in its fifth edition. The entire series, from "Le Père Goriot" on, is a model of good translating and publishing.

William R. Jenkins, who has been providing excellent French literature for adults and students at very moderate prices, has just published, for the little ones, Mme. de Ségur's amusing story of "Les Malheurs de Sophie," which has become virtually a classic among the juveniles of France.

At a meeting of the American Philological Association held at New Haven in 1872, Prof. G. F. Comfort, of Syracuse University, presented a paper entitled: 'Should the Study of the Modern precede that of the Ancient Languages?' This essay which appeared originally in *Scribner's Monthly Magazine*, was republished last year (1886) under the title 'Modern Languages in Education' to which the author has added a few notes indicating the progress of opinion on this subject since the first publication of the article. C. W. Bardeen, of Syracuse, is the publisher; price, 25 cents.

In a recent number of the *Deutsche Akademische Zeitschrift*, we note the following announcement, which will be of interest to all German scholars:

*Wilhelm Scherer's Nachlass* birgt reichhaltiges literarisches Material, welches denn auch im Buchhandel bei Scherer's Verleger (Weidmann'sche Buchhandlung) erscheinen wird. Zunächst sind Goethe-Studien angekündigt, welche Erich Schmidt herausgeben wird; ferner soll der 2. Band der Deutschen Altertumskunde, welcher von Karl Müllenhoff begonnen war, von Scherer und seinem Hilfsarbeiter Dr. Otto Pniower abgeschlossen wurde, herauskommen,—ein Werk schmerzlicher Erinnerung, weil über ihm zwei grosse Germanisten gestorben sind. In connection with Scherer's Goethe-Studien it may be well to note that the first anniversary of the foundation of the "Goethe-Gesellschaft" was celebrated last year in Germany under most auspicious prospects. Its membership already

had risen to eighteen hundred, seventeen of whom reside in the United States. Before us we have a letter describing the festivities as highly impressive and successful. After an excellent address by Prof. H. Grimm on "Goethe im Dienste unserer Zeit," Erich Schmidt, the director of the "Goethe Archiv," gave an interesting report about his work, his discoveries of unpublished poems, letters, etc. Among the latter is Byron's letter: "from a foreigner to the man who has been hailed by Germany, the great Goethe. The Goethe-Jahrbuch, which has become the organ of the society, will bring all newly discovered material in its future issues. It is worthy of further note that an independent Goethe society has recently been founded in England, counting, according to the last reports, one hundred and twenty members.

Dr. Daniel G. Brinton, Prof. of American Archaeology and Linguistics in the University of Pennsylvania, recently read before the the American Philosophical Society an interesting monograph on 'The Conception of Love in Some American Languages.' Classifying the Conceptions of Love as revealed in the languages under discussion, the writer finds their original modes of expression, are as follows:

1. Inarticulate cries of Emotion. [Cree, Maya, Qqichua].
2. Assertions of Sameness and Similarity, [Cree, Nahuatl, Maya].
3. Assertions of a wish, desire or longing, [Cree, Cakchiquel, Qqichua, Tupi].

The author adds: "A most instructive fact is that these same notions are those which underlie the majority of the words for love in the great Aryan family of Languages. They thus reveal the parallel paths which the human mind everywhere pursued in giving articulate expression to the passions and emotions of the soul."

Auf der am 8.—13. august 1886, zu Stockholm abgehaltenen nordischen philologenversammlung stellte docent Lundell aus Upsala in der pädagogischen sektion folgende thesen auf:

1. dem nensprachlichen unterricht ist nicht die buchsprache sondern die lebendige sprache

zu grunde zu legen, es ist also mit texten in phonetischer umschrift zu beginnen;

2. übersetzung in die fremde sprache hat künftig als unnötig (schädlich) wegzufallen, übersetzung aus der fremden sprache ist einzuschränken, an stelle beider vielmehr freie reproduction des gelesenen textes zu üben;

3. schon der erste anfangsunterricht muss von zusammenhängenden texten ausgehen, nicht von einzelnen sätzen;

4. die grammatik darf der lektüre nicht vor-  
ausgehen, sondern muss derselben folgen.

Nach längerer und lebhafter debatte gelangten die punkte 1, 3 und 4 mit grosser mehrheit zur annahme, bezüglich des punktes 2 wurde auf eine abstimmung verzichtet.

Sämmtliche vier thesen aber bilden das programm des gegenwärtig zufolge eines aufrufs von Lundell-Western-Jespersen, in der constituierung begriffenen vereins "Quousque Tandem, skandinavischer verein für einen verbesserten sprachunterricht."

Zu these 1 schreibt (unter dem 25 september) Paul Passy, präsident der "Association phonétique" und von der französischen regierung zum stockholmer philologentage abgesandt, wie folgt:

"Seit 4 Jahren habe ich das englische nie anders als vermittelt einer phonetischen umschrift gelehrt und den besten erfolg damit gehabt. Hierzu ist ausdrücklich zu bemerken, dass der übergang zur gewöhnlichen orthographie, welchen ich nach 18 monaten eintreten lasse, gar keine schwierigkeiten verursacht: ich brauche dieselben überhaupt nicht zu lehren, die schüler lernen sie von selbst."

mitgetheilt von H. KLINGHARDT.

#### PERSONAL.

Prof. T. W. Hunt (Princeton) will publish (A. C. Armstrong & Co.) in March, a treatise on English Prose and Prose Writers in the hope of thereby supplying for the most advanced instruction an aid to the study of the development of our vernacular prose style. The Leading sections of the work will be entitled: I. Representative Prose Periods; II. Representative Prose Forms; III. Representative Prose Writers, and Prose Style.

T. F. Crane, Professor of Romance Languages in Cornell University, has just published (G. P. Putman's Sons, N. Y.) an interesting text-book entitled *Le Romantisme Français*, which constitutes No II. of the Series of *French Classics for American Students*. A special review of this work will be given in an early issue of the NOTES.

No. I. of this series, *Tableaux de la Révolution Française*, by the same author, appeared in 1885.

M. Camille Chabaneau, chargé de cours à la faculté des lettres de Montpellier, France, received last spring, from the Académie des Inscriptions et Belles-Lettres, le prix La Grange for his works on French and Provençal philology and especially for the three following: 1. Publication of the French roman de saint Fanouel in the *Revue des langues romanes*; 2. Notice on the origin and establishment of the Jeux Floraux in the new edition of the *Histoire générale de Languedoc*; 3. The publication in Provençal of the biographies of the Troubadours, in the same work.

M. Chabaneau has just been made the recipient of further honor from this body by his election to fill the vacant place among the National Correspondents of the Academy.

#### OBITUARY.

Toward the beginning of December, 1886, M. Natalis de Wailly, one of the most renowned French scholars of to-day, died in Paris. Born in 1805, he was membre de l'Institut, le doyen des membres de l'Académie des Inscriptions et Belles-Lettres, to which he was elected in 1841 and, since 1854, conservateur des manuscrits in the National Library. He was a frequent contributor to the *Mémoires* of the Academy, to the *Bibliothèque de l'École des Chartes* and to the *Journal des Savants*. Among his works that are of special interest and importance for Romance scholars, may be mentioned the following: *Éléments de paléographie* (1838, 2 vols. in 4to), *Examen Critique de la vie de Saint Louis par Geoffroy de Beaulieu* (1844), *Histoire de Saint Louis par Joinville en texte rapproché du langage moderne* (1865), *Mémoire sur la langue de Joinville* (1868), *Mémoire sur le Romant ou Chronique en langue vulgaire dont Joinville a reproduit plusieurs passages* (1875), *La Conquête de Constantinople de Ville-Hardouin*.

# MODERN LANGUAGE NOTES.

Baltimore, March, 1887.

## *THE MODERN LANGUAGES IN UNIVERSITY, COLLEGE AND SECONDARY SCHOOL;*

WITH SPECIAL REFERENCE TO THEIR ORAL  
USE.

"The authority of experts is a characteristic of our time."

DR. F. A. MARCH.

The study of living languages and their literature admits of such a variety of conceptions as to its scope and aims, that it is not at all strange that many a teacher should feel uncertain about the proper limits and methods of his work. When we consider, on the one hand, that the study of the historical development of a single language, or of the works of one author, may occupy the time and tax the energy of a scholar for years, and, on the other hand, that the acquisition of a practical knowledge of one or two languages requires, as a rule, years of study and practice; how can it surprise us that a teacher should hesitate time and again, and vacillate between the "theoretical" and the "practical," whenever he finds it impossible to dwell with his class upon both?

But while the nature of the study, with its numerous ramifications and manifold uses in its advanced stage, is one of the causes which make the definition of aim and method in the more elementary part of the instruction difficult, another cause is to be found in the lack of order and system in the apportionment of the work to the various educational institutions.

Having, for my own satisfaction, tried to arrive at a better understanding of what may be called the intelligent opinion of the profession on this subject, I intend in the following pages to give an account of my way of proceeding and of such results as I think may be of interest to others.

The study of modern languages naturally divides itself into two parts: the elementary study, and the higher. The former includes pronunciation, grammar, and the reading of

literary productions mainly as a means of learning the language. The higher work embraces the historical and philological study of the languages, and the historical and critical study of their literatures. I do not, for the moment, assign any place to conversational exercises as part of the instruction, and I shall not consider at all the purely practical, unscientific pursuit of the languages, because, in my opinion, it has no legitimate place in any of the institutions with which I am here concerned.

The institutions in which the languages are mainly taught are the university, the college, and the high school; and, in order to determine which portion of the instruction belongs to each of them, it becomes necessary first to define the character and functions of each.

What is a university? What is a college? In no country in the world is it so difficult to answer these questions as in the United States; at least the ideas conveyed by those names to the popular mind are absolutely indefinite, and even many professors would probably be unable to give satisfactory answers to the above questions.<sup>1</sup> Nevertheless, so much has of late been said and written concerning the proper spheres of the higher institutions of learning, that we are able to gather from the opinions of the foremost scholars of the country sufficient data to form a conception if not of what the American university and college are, at least of what they should be.

In the first place, the university is more than a college. The latter,—whether taken in the historical sense, as one of the halls of the university, or in the etymological, "a body of men, particularly students, gathered together," or in the modern sense, as the place where one goes to learn "something about everything,"—constitutes either the basis or a part of the university.<sup>2</sup> The idea of the university, in the words of President Daniel C. Gilman, is "an association, by authority, of Masters, who

<sup>1</sup> Arthur S. Bolles; *Atlantic Monthly*. Vol. LII, p. 686. What instruction should be given in our Colleges?

<sup>2</sup> R. R. Bowker, *The College of To-day*; *Princeton Review*, 1884, p. 102.

Daniel C. Gilman, *The Idea of the University*; *North American Review*. Vol. CXXXIII, p. 357.

are conspicuous in ability, learning, and devotion to study, for the intellectual guidance, in many subjects, of youthful scholars who have been prepared for the freedom of investigation by prolonged discipline in literature and science." . . . "Instruction by investigation is the key-note of university life."<sup>3</sup>

The "prolonged discipline in literature and science" must of course be gotten at the college or in the secondary schools. If this definition of the university approaches at all the idea in the mind of American scholars—which it no doubt does—it is at once evident that the elementary study of the modern languages does not belong in the university: it must be relegated either to the college or to the high schools.

But even the college, if it be recognized as an institution distinct from the secondary school, cannot be considered as the proper place for rudimentary work in the living languages, unless, indeed, the latter be regarded as a branch of knowledge of a higher order than the ancient languages, the advanced work in which only is included in the college curriculum. There is then no denying the justice of the demand that all college work in the modern languages should be pursued on a thorough historical basis,<sup>4</sup> and that "the province of instruction in our college should be to . . . carry forward the student to an intelligent study of the literature and philology of those languages."<sup>5</sup>

The secondary schools are the only institutions in which the elementary study of the modern language may be legitimately pursued:

"They [the high schools] should embrace every useful branch suited to young men and women under sixteen or eighteen years of age—English composition, English language, history, classics, modern languages, and elementary science."<sup>6</sup>

<sup>3</sup> The Idea of the University; North American Review. Vol. CXXXIII, p. 355, f.

<sup>4</sup> A. M. Elliott, Modern Languages as a College Discipline; Education. Vol. V, No. 1, p. 54.

<sup>5</sup> W. T. Hewett, Proceedings Modern Language Association of America, 1884, p. 40.

<sup>6</sup> Dr. McCosh, before the National Teachers' Association. Elmira, N. Y., 1873.

"French and German should be taught in the preparatory schools."<sup>7</sup>

"When the secondary schools take their proper place in the system of American education, and provide . . . all the elementary instruction indispensable to a liberal education, including the elements of all the languages and sciences which a boy of eighteen, whose education is to be prolonged until he is twenty-five or twenty-six, ought to know— . . . it will be possible to reduce the period of study. . .," etc.<sup>8</sup>

"The elementary study of both French and German should be remanded to the public schools."<sup>9</sup> The same view is expressed in the report of a committee submitted at the meeting of The Modern Language Association of America in December, 1885.<sup>10</sup> This report, prepared mainly by Dr. W. T. Hewett, of Cornell University, furnishes also highly interesting statistics concerning the actual condition of the instruction in the modern languages in American colleges and universities. From these it appears that but few colleges require any French or German for admission; that, while a number of these institutions offer instruction in the modern languages in the freshman year, a larger proportion do not begin the study till the sophomore year, and a few defer it till the junior, or even the senior year. In other words, in a great majority of the educational institutions of the highest order in the United States, there are to be found professors, learned professors in many cases without doubt, engaged in teaching the German alphabet, the conjugation of *j'ai, tu as, il a*, and the declension of *der, die, das*. Well might a professor in one of the leading universities in the West say that "the present state of higher education in America can be briefly comprehended in one word—chaos;" and that the university is "loaded down—handicapped with a vast

<sup>7</sup> President Chas. W. Eliot; What is a Liberal Education; The Century, June, 1884, p. 102.

<sup>8</sup> President Chas. W. Eliot, North American Review. Vol. CXXXVI, p. 222.

<sup>9</sup> W. T. Hewett, Proceedings Modern Languages Association, 1884, p. 40.

<sup>10</sup> Proceedings, 1885, p. 7.



burden of work which has no place in genuine universities."<sup>11</sup>

What are the reasons, or shall I say the excuses, for such a state of things? If Professor Huxley claims that in an ideal university "all sources of knowledge, and all aids to learning, should be accessible to all comers,"<sup>12</sup> his words cannot reasonably be interpreted as meaning that any boy (or girl), however deficient in elementary knowledge, who chooses to go to a university, has a right to call there for just such instruction as is suited to him. And yet there may be, in this country especially, cogent reasons why institutions should sometimes do work not properly falling within their sphere. "The common school," says President Johnston, . . . "gives the elementary instruction. The secondary school should begin the work of differentiation in courses of study, which branch out as you rise in the scale through high school and college to the university, where the work becomes special and professional. The common school gives the general education, the secondary schools the higher education, and the university the highest of all."

"But the university has still another function . . . it has much work to do which may be called supplementary work which is not done or cannot be done by primary or secondary schools, for lack of means or other sufficient cause."<sup>13</sup>

Does the elementary work in French and German, to which so much time is devoted in many colleges and universities, come under this head? The principal excuse for the existing state of things is without doubt to be found in the real or supposed inability of the preparatory schools to do the work: "the traditional requirements [for admission] in most colleges remained unchanged. A doubt existed of the capacity of training schools to meet this new requirement."<sup>14</sup> On the other hand, it is the university, or the college, that

gives direction to the instruction in the public schools, and to do so is one of its special missions. "No great university," says Charles K. Adams, "can afford to forget that a part of its work is the elevation of the preparatory schools."<sup>15</sup> If the common schools are not in this country "the intellectual offspring" of the universities (as they are in most countries), the latter certainly have much to do with the moulding of the former; for "the law of educational history is that the higher institutions and the higher demands everywhere condition and prescribe the character of the lower."<sup>16</sup> And so in the case of the modern languages, experience has shown that where requirements for better preparation were made by the universities, the secondary schools have, in the course of a few years, met these requirements.

To show how the secondary schools, with their already crowded courses, can accommodate themselves to such additional requisitions on the part of college and university, lies outside the purpose of this paper. But it must be pretty clear to most minds that the high schools will soon have to decide either on further differentiation in courses of study, or on returning to a simpler condition of affairs, that is, on confining their instruction more to such branches as are really preparatory for any kind of higher work. Perhaps the time will soon come when people will think again as Goethe thought many years ago, when he wrote: "The injury which is done by leading young people too far in many studies, has still more shown itself later, when time and attention were withdrawn from language studies and the rudiments in actual preparatory branches, in order to devote them to so-called practical studies, which are rather diverting than educating, unless the instruction in them is systematic and complete."<sup>17</sup> One thing is certain, viz., that, if the universities expect ever to do the kind of work which legitimately belongs to them, they can do so only by leaving to the secondary schools the work properly belonging to them.

It is not at all strange that the various efforts on the part of colleges and universities to meet the demands made upon them by the public

<sup>11</sup> *The University—How and What?* By W. W. Folwell, LL.D., University of Minnesota; Education. Vol. IV, p. 309 f.

<sup>12</sup> Inaugural Address of the Lord Rector of the University of Aberdeen, 1874.

<sup>13</sup> President W. P. Johnston, of Tulane University, New Orleans. Education. Vol. V, p. 518, f.

<sup>14</sup> W. T. Hewett, in the Report above referred to.

<sup>15</sup> *North American Review*, Oct. 1875.

<sup>16</sup> See Report Proceedings Modern Lang. Association, 1885.

<sup>17</sup> *Wahrheit und Dichtung*, Erstes Semester in Leipzig.

should lead to some confusion of ideas and that, consequently, the appropriate methods of instruction should also be somewhat confounded.<sup>18</sup> If the college is about half college and half secondary school, and the university partly university, partly college, and partly secondary school, it can but seem natural that professors should occasionally apply methods of instruction peculiarly adapted to one class of work also to another class, university methods to secondary work, or vice-versa. How far this is true with reference to the modern languages cannot be ascertained without a close inquiry into the methods employed by a large number of university or college instructors. But as far as I can judge from information at hand, there is essential unanimity among leading professors in regard to one important factor in the instruction of living languages, viz.: their oral use.

It is hardly necessary to say that the class of men to whom I refer, and the opinions of some of whom I shall presently quote, do not hold that a university or college curriculum which is not strictly professional, can be made a *direct* preparation for life. They cannot be suspected of narrow, utilitarian views. There is no doubt that they would in the main adopt Noah Porter's definition of usefulness, as contained in the following passage: "We are not opposed to trying every method and study by the criterion of usefulness, but we would always interpose the question, *useful for what?* We believe that those studies and that discipline which are the most useful to train to manly thinking, to nice discrimination, and simple diction, as well as to noble purposes, and an enlarged acquaintance with man and his history, are the most useful studies in fact: while the criterion of direct service in the exercise of one's immediate trade, calling, or profession, is sophistical and misleading."<sup>19</sup>

It is in this spirit that the following opinions as to the value of oral practice in the instruction in modern languages are to be understood.

At the convention of professors of modern languages held on Dec. 27 and 28, 1883, in Columbia College, a resolution was passed

without dissent to the effect that in colleges and universities the "primary aims of instruction in the modern languages should be literary culture, philological scholarship, and linguistic discipline, but that oral practice is desirable as an auxiliary."<sup>20</sup>

Dr. W. T. Hewett, Cornell University: "The teaching of a language conversationally should . . . hold a subordinate place in instruction; it is, however, important when used to supplement other methods and to train the ear to understand the spoken language. With this end in view, familiar explanations and lectures in the language itself are desirable at every point of the course."<sup>21</sup>

The late Prof. Wm. Cook, Mass. Institute of Technology: "I will teach my students rather to *read* the language than to speak or write it,—and next to reading it, I will teach them to *understand* it when spoken or read aloud."<sup>22</sup>

Prof. Calvin Thomas, University of Michigan: "In no other way [viz.: than by oral practice, etc.] is a true feeling for the language, a proper *Sprachgefühl*, to be acquired. But this work should not be a mere empirical imitation of the teacher or of the book. It should appeal to the learner's intellect as well as store his memory and discipline his vocal organs."<sup>23</sup>

Prof. H. C. G. Brandt, Hamilton College: "A thorough course in German should mean an intelligent acquisition of its sounds, the writing and speaking of the language, the reading of masterpieces of German literature," etc.<sup>24</sup>

Prof. H. C. G. von Jagemann, Earlham College: "The student . . . becomes acquainted with the *spoken* language. This is of no mean

<sup>20</sup> The Nation. Vol. XXXVIII, p. 14.

<sup>21</sup> Proceedings Modern Language Association, 1884, p. 42.

<sup>22</sup> Proceedings Modern Language Association, 1885, p. 18.

<sup>23</sup> The Michigan School Moderator, No. 218.—It should be stated that the tenor of Prof. Thomas' article here referred to is rather to protest against attaching too much value to a conversational knowledge of a language. "For myself (he says) I can say with perfect sincerity that I look upon my own ability to speak German simply as an accomplishment to which I attach no great importance."—I cannot help thinking that Prof. Thomas is in error. There is no doubt in my mind that, unconsciously, he owes his lively interest and brilliant scholarship in the German language and literature, and especially his fine "feeling for the language" in part to his ability to speak the language.

<sup>24</sup> Proceedings Modern Language Association, 1884, p. 23.

<sup>18</sup> See The Idea of the University, by Daniel C. Gilman.

<sup>19</sup> The American Colleges and the American Public; New Edition; pp. 271, 272.

importance. Modern philology is based upon the spoken language, not upon the literary speech. Without knowing the spoken language, we cannot rightly understand a people's great literary productions."<sup>25</sup>

Prof. James King Newton, Oberlin College: "But the easy sentence . . . is not mastered when the thought is apprehended and translated into English. The legitimate work on it is done only when it is so learned and so comprehended that the mind has gotten out of it the facile use of the verb and of the idiom involved."<sup>26</sup>

"For teacher and student the comparison lies between understanding and being able to translate into adequate English a Greek sentence, and understanding, being able to translate, being able to think, and to use in speech, a German sentence." This he calls "the only proper and legitimate way of weighing things."<sup>26</sup>

Dr. Faulhaber, Phillips Exeter Academy: "It is only through the spoken word that the spirit of the language can be seized, only in the struggle to clothe one's thoughts in the dress of the foreign tongue that the living power of human speech can be realized."<sup>27</sup>

Prof. Cohn, of Harvard University, "would most heartily approve of the general line of opinions as set forth in these essays,"<sup>28</sup> the tenor of the essays in question being, in the main, that of the above extracts.

In German schools, wherever the acquisition of the language itself, not of its history, literature, or philology, is the chief end of instruction, the methods in use are such as to impress the student with the fact that he is learning a *living* language. The systematic work is usually supplemented by more or less colloquial practice, and such practice is countenanced and recommended by university professors. Says Dr. Bernhard Schmitz:<sup>29</sup>

"Ich lasse also diese Übungen [viz.: Sprechübungen] zuerst in Quarta oder wenigstens, wenn es nicht anders sein kann, in Tertia

eintreten . . . In dem höhern pädagogischen Unterricht schliessen sich die Sprechübungen hauptsächlich theils der Lecture, theils den grammatischen Repetitionen an. Wenigstens müssen am Ende jeder Lehrstunde einige Fragen in der fremden Sprache an die Schüler gerichtet und von diesen beantwortet werden."

He is aware that instructors often neglect these conversational exercises, ostensibly on the ground of "higher pedagogical wisdom," but really on account of the inherent difficulties: "Wegen der Schwierigkeiten . . . nimmt man die Miene einer höhern pädagogischen Weisheit an und verschmäh't vornehm den berechtigten Forderungen Rechnung zu tragen."<sup>30</sup>

Difficult and unpleasant though the task may be for many professors, it would seem that Dr. Schmitz is correct in calling the demand for some colloquial use of the modern languages a just one. In the same sense R. R. Bowker expresses himself as follows: "The construction of these languages [French and German], and their literatures, should be treated of fully, and, while the college cannot be expected to make expert conversationalists in French and German, it is natural and proper that living languages should to some extent be studied in practical speech."<sup>31</sup>

Whether or not the university and college professors above quoted, and others who bear testimony by word or deed to the value of the oral use of living languages in connection with the theoretical study, are partly influenced in their opinions by motives of expediency, it is certainly fortunate that they advocate methods tending to prevent an estrangement between the colleges and the people. In this country more than in any other "they [the colleges] must take heed to themselves lest they fall out of that intimate relation to the life of the nation in which they once stood, and out of which

<sup>30</sup> Dr. Schmitz (Encycl., Vierter Theil, p. 181) gives an amusing quotation to show that the difficulties referred to are not now experienced for the first time. The words are Rector Schatzen's (Frankfort a. M., 1724): "Was aber das Reden anlangt, so thun sich hierinnen insgemein die meisten *Difficultäten* hervor, weil es den meisten Lehrern an den nöthigen Mitteln fehlet, den *Scholaren* das Maul aufzubrechen, welches ihnen um diese Zeit (in den obren Classen!) insgemein hart zugefroren ist."

<sup>31</sup> The College of To-Day: Princeton Rev., 1884, p. 102.

<sup>25</sup> Proceedings Modern Language Association, 1885, p. 20.

<sup>26</sup> A Plea for a Liberal Education, Modern Language Series, No. 1.

<sup>27</sup> Proceedings Modern Language Association, 1885, p. 21.

<sup>28</sup> Proceedings Modern Language Association, 1885, p. 22.

<sup>29</sup> Encyclopädie des philologischen Studiums der neueren Sprachen; 2te Auflage, Leipzig, 1876.

they have no importance or value at all."<sup>32</sup> "Between college and life there should be no gap. The ending of every system of instruction, whatever it may be, should naturally lap on to the sphere of those broader and more varied duties that crowd upon the man in the fierce battle of his after-life."<sup>33</sup>

But to confine the work in such eminently practical studies as that of the modern languages, *entirely* within scientific and theoretical limits, would be unnecessarily making "a gap between college and life"—unnecessarily indeed, unless "higher pedagogical wisdom" really dictated such a course. But this is far from being the case. Pedagogical psychology, experience, the highest professional authority, all point to the opposite course. Eminent teachers of the modern languages<sup>34</sup> have quite recently pointed out that the discipline attainable from their study is of two or three different kinds: there is a kind of discipline to be gained from the study of the grammar and from the grammatical analysis of authors; another from the exact analysis of foreign sounds; and still another from such mastery of the language as to make it almost a second mother-tongue, to enter into the spirit of the living language and its literature. The second and third are peculiar to the study of *living* languages. But the educational value of a speaking knowledge of a language depends upon the method by which it is *acquired*; if acquired in a mechanical way it yields but little mental discipline, while if, in learning to speak, the student is held to make use of all his mental powers, the practice is of disciplinary value similar to, but higher than the writing of grammatical exercises.

If Henry Sweet rests the claims of phonetics to be considered an essential branch of education mainly on its value as the foundation of the practical study of language,<sup>35</sup> and, on the other hand, complains that *viva-voce* instruction is too much neglected in teaching language,<sup>36</sup> we are reminded of the intimate relation between the study of phonetics and col-

loquial language. "Careful hearing and speaking leads the pupil to fine distinctions of the quality of sounds and to their rapid discrimination when occurring in succession—in short to a refinement of the auditory sense, combined with a delicacy in the muscular sensibility and flexibility of the vocal organ."<sup>37</sup>

As to the third kind of discipline to be derived from the study of living language, every thoughtful person who has studied either ancient or modern languages sufficiently to have even an imperfect speaking knowledge of them, must have felt the great help such attainment afforded him in his genuine appreciation of foreign literature. Thought and *speech* are so closely allied that we can far better think the thoughts presented to us in a foreign language when we are able to speak that language than without such ability.<sup>38</sup> By devoting part of the time, during the entire course, to oral practice, the student will learn to read more rapidly and understand more clearly what he is reading; without conversation, the language he is studying will never impress him as a living one, similar to his own mother-tongue. A speaking knowledge is "a key to a facile acquaintance with the literature."<sup>39</sup> Or, to express it again in the words of the psychologist: "The accuracy and facility of thinking [which is, of course, a *sine qua non* for the accurate understanding of literature] turn in no small measure on the fine discrimination and distinct reproduction of sounds together with the correlated vocal actions, and on their flexibility and susceptibility of combination in easily apprehended series."<sup>40</sup>

At the present stage of modern language study in the United States, there is probably no institution in which the oral use of the languages can be rightfully omitted from the course of instruction. We shall be better able to determine where and when this part of the work ought to receive especial attention, when the lines between the curricula of the high school, the college, and the university are somewhat more definitely drawn. It seems very desirable that this be done; not with the

<sup>32</sup> William G. Sumner: Princeton Rev., 1884, p. 140.

<sup>33</sup> A. M. Elliott; Education, Vol. V, p. 55.

<sup>34</sup> Hewett; Brandt.

<sup>35</sup> Preface to *Hand Book of Phonetics*.

<sup>36</sup> Thirteenth Annual Address of the President of the Philological Society (English), p. 93.

<sup>37</sup> J. Sully, Psychology (N. Y., 1884), p. 249.

<sup>38</sup> Cf. Sully, Psychology, pp. 337, 350.

<sup>39</sup> The Academy (Syracuse, N. Y.). Vol. I, 9: pp. 338, 343.

<sup>40</sup> Sully, p. 348.

expectation of seeing every institution in the land immediately, or in the near future, range itself within its proper limits, but in order to define more clearly than has hitherto been done the aims toward which instructors ought to strive. If the universities cannot rid themselves of all elementary instruction, let them at least make known what portion of the course they retain under protest, and what they consider their legitimate work.

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### THE GERUNDIAL CONSTRUCTION IN THE ROMANIC LANGUAGES.

#### I.

##### INTRODUCTORY.

HE who enters upon an investigation in philology, where the subject concerns the language of early writers, whose works have been preserved to us in manuscript form, is not infrequently met on the very threshold of his inquiry by a consideration which must in no small degree tend to dampen his ardor—I mean the uncertainty, in the event of his not having access to the manuscripts, of the value of the forms given by the editions he intends to follow, as compared with the actual forms which may have been used by the authors themselves. The notorious negligence of the middle-age copyists and their frequent tampering with the texts of their authors, either to satisfy their own personal whims or through ignorance of the language or dialect of the writers whose productions they essayed to multiply, are too well known to need much comment here. Add to this that even some of the men of the present day who undertake the editing of such manuscripts, are often as capricious and dishonest in making up their editions as the old copyists themselves, and the investigator may well have cause to doubt the value of his conclusions, even when most carefully drawn. Mr. L. Clédât has just given us a fine specimen of this *cacoëthes emendandi* in his edition of the *Chanson de Roland* lately published. (Paris, Garnier, 1886.) Acting on the assumption that “la majorité des romanistes” consider the *Roland* of French origin, which, to say the least, is very questionable,

he proceeds to francize the Oxford text on the model of the French of the eleventh century, from which modern French proper is derived. The result is not simply a “nouvelle édition,” as he styles it, but likewise an “édition neuve.” But this method of procedure is not confined to this species of writings; it is a mania that has extended to more recent authors as well. Very few of the ordinary editions of modern classic authors, for instance, would be trustworthy for philological investigation. We all know of Bentley’s unhappy attempt at emending the text of Milton. Some copyists and editors seem to have adopted the principle that any decided deviation in point of spelling or syntax, not current at their time, was an indication that the author did not know what was right and must needs be corrected by his more fortunate successors. In this way many of the most important works of early writers have been lost to us, as far as the original form is concerned, and their value for philological purposes is accordingly diminished in proportion to the amount of mutilation suffered. As an additional instance of how one of the old French authors has been treated by a modern editor, may be cited the case of the *Roman de Rou*, edited and published over fifty years ago by Pluquet.

Wace’s poem is preserved in a manuscript known as the Duchesne MS. (because copied by André Duchesne from an earlier MS.), which belongs to the “Bibliothèque Nationale” at Paris. Pluquet professed to have made this MS. the basis of his edition; but a new edition has been, within the last decade, gotten out by a German savant (Hugo Andresen), who found, by a comparison of Pluquet’s text with Duchesne’s, that by no possibility could he have consulted (or at least followed) this MS. for the readings which he attributed to it, since many of these readings are not to be found there, even when he refers specially to Duchesne in his foot notes. A close examination showed that Pluquet had been guilty of the most unparalleled dishonesty; that instead of basing his edition on Duchesne’s text, he had followed in great measure the worst of the three existing copies, made from the Duchesne; and further that he had even taken the most unwarrantable liber-

ties with this—changing words, phrases and whole sentences, leaving out and adding lines, just as it suited his fancy, and that too, where there was not the slightest excuse for it; as neither the sense, the grammar nor the meter offered any difficulty. Observe now the baneful consequences resulting from this criminal proceeding of Pluquet. The *Roman de Rou*, being very characteristic from a linguistic standpoint, has played an important part in determining many points of Old French syntax and morphology. Perceiving the frequent occurrence in Pluquet's text of certain forms of the present indicative, third person singular of verbs of the first conjugation (as *acord, mant, kuid* and *kuit*), Raynouard accepted them as the normal forms whereas the manuscript gives only *acorde, mande, cuide*. Error once engendered usually propagates itself with the same persistency as truth; and so Diez, following in the wake of Raynouard in trusting to the fidelity of Pluquet, gave, in the first edition of his "*Grammatik der Romanischen Sprachen*," *mand, pens, os, kuid*, as abbreviated forms of the third singular, and he continued faithfully yet innocently to reproduce them in the two subsequently revised editions of his grammar, which he published during his life-time. (See the "Dritte, neu bearbeitete und vermehrte Auflage" of 1872, vol. II, p. 232). It may be added that even the 5th edition (1882) contains these forms originally cited by Diez from Raynouard.

Little inaccuracies of this kind may be of trifling import, as far as the general results of French philological research are concerned, but they teach a lesson which it behooves every investigator to keep before his mind: namely, that philology is not, as some would have us believe, an exact science; because its results are largely arrived at through channels subject to all the influences of human weakness and the ravages of time; and that the apparent facts of to-day may turn out to be errors in the brighter light of the dawn of the morrow.

The reasoning in the following pages, where early works are cited, has been based, in the main, on examples drawn from texts that have passed through the mill of the canons of

textual criticism. The correctness, therefore, of certain details and statements depends on the genuineness of the texts consulted, many of which have not always been found as satisfactory as could have been desired.

Quotations from old authors have usually been accompanied by references, where this was convenient. In the case of modern writers, it was not thought necessary to give more than the name, since the correctness of the illustrative examples will be recognized by any one acquainted with the languages from which they have been taken.

B. means Bartsch, and refers to his *Chrestomathies*, unless it is otherwise stated.

## II.

### FORMS, THEIR DERIVATION, &C.

The origin of the various forms of the gerund offers no difficult problem in point of phonetics. Most of the languages and their dialects kept very close to the Latin originals, the Italian (properly so-called) and the Portuguese probably differing less in details than the other members of the group. Only one of the four cases of the Latin gerund, however, has survived in the Romanic tongues; and this, in view of its earliest syntactical relations, grammarians have supposed to be the ablative, although no positive proof can be offered in favor of this; as, excepting the genitive, any of the other cases would give us the same forms. The fact though of the gerund's usually expressing causal, instrumental, temporal and other adverbial relations, must be a potent argument in favor of its ablative derivation.

The Italian, Spanish, Portuguese and Wal-lachian all retained the terminal *nd* of the parent speech. The first three likewise retained the final *o* of the Latin, if we accept the ablative as the original source; whereas the Wal-lachian gerund, through the general tendency of the end-vowels (especially *o*) to go over into *u's* appears as *ndŭ*. As this *ŭ* is always silent in pronunciation, except where the gerund is accompanied by a conjunctive pronoun, which is tacked on to the end and forms one word with it, it is common to drop it at the present day, and we have *nd* as the ending of all the conjugations. The vocal elements preceding the terminations *ndo* and *ndŭ* are sometimes

determined by the Latin vowels, but more frequently by the vowel preceding the *r* of the infinitive in the respective languages, this vowel being occasionally modified in accordance with certain regular phonetic changes observed under similar conditions.

Examples: Ital. *cantare*, *cantando*; *vendere*, *vendendo*; *servire*, *servendo*: Sp. *cantar*, *cantando*; *vender*, *vendiendo*; *partir*, *partiendo*: Port. *cantar*, *cantando*; *vender*, *vendendo*; *partir*, *partindo*; *pôr*, *pondo*: Wal. a *cantâ*, *cantandû*; a *tace*, *tacendû*; a *alege*, *alegendû*; a *audi*, *audindû*. These are the usual methods of formation for these four languages; special or exceptional cases we need not stop here to canvass.

It may be parenthetically noticed in passing, that, like the French, some of the Italian dialects have taken as a model the first conjugation in the formation of their gerunds, but strange to say, and in this they differ from the French, as will be seen, they have observed the regular method for their present participles. In the "Cronica deli Imperadori," a Venetian work of 1301, I have noted these forms: *crezandô*, *vezando*, *volgiando* (*volendo*); *abiando*, *sapiando*, *siando*, *condugando*, *tragando*, *digando*, *vignando*, *tegnando*, *fazando*, *metando*, *portando*, *avrando* (*aprendo*), *morando*, (only *zermendo* 28a); but participles: *resplendente*, *continente*, *dormiente*, *reverente*, *obediente*.

This same phenomenon is observable in the Genoese dialect, as may be seen from the following forms taken from some "Rime genovesi della fine del secolo XIII e del principio del XIV.": *fazando*, *temando*, *vegnando*, *digando*, *odando*, *scrivando*, *discorrandò*, *sbatando*, *respondando*, *prometando*, *sentando*, *bevando*, *ferando*; but, *obediente*, *ardente*, *corrente*, *spuzente*, and even *parlente*, instead of *parlante*.

These gerunds in *ndo* and *ndû* remain invariable for all genders and numbers. According to Barcianû, however, the Wallachian gerund is susceptible of inflection to indicate gender and number, whenever treated as an adjective. "Wird aber das Mittelwort [gerundium] der gegenwärtigen Zeit als ein Beiwort betrachtet, dann ist es der Biegung unterworfen, wie jedes ideale Beiwort; z. B. gemend'a

omenire trebue ajutata=omenirea, ce geme der leidenden Menschheit muss geholfen werden." It may be questioned whether it is correct to treat these inflected forms as identical with the gerund. There is no analogy for it in the other Romance languages, for the instances of inflected gerunds in the French were not brought about by a disposition to inflect this part of speech, but through confusion—that is, misuse of the present participle on account of the formal identity of the two. This could not have been the case in the Wallachian, as the participle and gerund were too clearly defined. It may be further remarked that the Wallachian presents but very few cases of the apparently inflected gerund, and I would venture the following suggestion as a possible explanation of the phenomenon: namely, that they are not gerunds but the remains of the Latin gerundive (or future participle in *dus*), which of course always agreed with the noun-subject in gender, number, &c.

Kühner is of opinion that the gerundive first had the meaning of a present participle: "liber legendus=ein Buch das gelesen wird, in welcher Bedeutung das Gerundiv wirklich gebraucht wird." It was not until later, he shows, that the idea of necessity was developed.

Regarded from this standpoint they would not be peculiar to the Wallachian. Instances are quite common in Italian:

E quante in pace hai sparte  
Opere ammirande.  
(Vincenza da Filicaja)

Del memorando acquisto  
A te l'onor si serbe.  
(Ditto)

E non ardi il mio genio  
Sui venerandi avelli.  
(Goffredi Mameli)

Colpo meno esecrando  
La natia sede invadere.  
(Ales. Paerio).

These are evidently the Latin participle in *dus*; and similar words are to be met with in Spanish and Portuguese; but they are not essentially different from the verbal adjectives in:

Acum o s pt m n  doamna N.....era trist   
si suferind .

(Vasilie Alecsandri)

Si nu voiesc  a-  demite fl m nd .

(Math. XV, 32).

The objection may be raised to this explanation, that it supposes in the Wallachian a change from a passive to an active meaning; true, but in becoming inflected, it loses its power at once to govern a case, in other words it becomes intransitive. This implies the retention of a certain amount of its passivity, and would only be analogous to the passive participle assuming an active meaning, when constructed with the preposition *de*: *usor de portat*, easy to carry; *casa aceasta este de vindut*, this house is for sale, (to sell, like the Eng. to let). In German we have the reverse: *ein zu verkaufendes haus*.

Moreover, the distinction between *gerund* and *gerundive*, active and passive, has not been settled beyond a peradventure; for while in the general outlines of their functions they may be pronounced, the one active and the other passive; still individual instances arise, which point to a latent consciousness, as it were, of the identity of these two parts of speech. Krüger, though maintaining the activity of the *gerund*, concedes that it may sometimes be passive in force (so finden sich auch die *Gerundia* in einer solchen [passiven] Bedeutung gebraucht), and cites, among other examples: "*spes restituendi nulla erat*" and "*memoria excolendo augetur*." This is significant as showing the possible identity of *gerund* and participle in *dus*; and efforts have been made to prove this, but not with complete success. The most that can be said is, that they both, at times, desert their proper provinces. A very decided case of this is seen in *Aeneid IX. 7*:

*Turne, quod optanti divūni permittere nemo  
Auderet, volvenda dies en attulit ultrò.*

Here *volvenda* has the force of *volvens* and is analogous to the Wallachian usage.

There is found likewise in Plautus a construction, imitated by Varro (who affected an archaic style) and Lucretius, in which the neuter of the participle in *dus* is used actively, at least what amounts to the same, although the grammarians would account for it otherwise.

*Mihi hac nocte agitandum est vigilias.*  
(Plautus, Trin. IV. 2.27)

*Hos veteranos [hoves] ex campestribus locis  
non emendum in dura ac montana.*  
(Varro, R. R. I. 20).

*Nunc ratio nulla est restandi, nulla facultas,  
Aeternas quoniam poenas in morte timendumst.*  
(Lucretius, De Rer. Nat. I. 110).

We shall, too, see further on, that, in Merovingian Latin, the participle in *dus* was used actively and made to govern the same case as its verb.

This may not prove my thesis with reference to the Wallachian *gerund* adjectively employed, but it is strongly suggestive. It certainly is not easy to see, how a word, which expressed only adverbial relations and which, moreover, was virtually a noun in an oblique case, could have acquired an adjective use. In fact Diez, although quoting with approval from the passage of Barcianu above given, says somewhat inconsistently: "*Diese Casusform [Ablativ] erweiterte allmählich ihren Bereich auf Kosten des Part. praes. aber nur des verbalen: die adjective Bedeutung kommt ihr nicht zu, vielmehr lehnt sie sich wie der Infinitiv an ein Verbum oder auch appositionell an ein Substantiv. Man sagt z. B. it. un fanciullo giuocante (che giuoca) aber un fanciullo si divertiva giuocando; altsp. una virgen durmiente, aber fuiste virgen durmiendo é velando (im schlafen und wachen) Flor. I. 6; fr. une femme mourante, aber une femme parla en mourant.*"

This is a distinction which it behooves us to keep constantly before our minds, when speaking of the *gerund*. The real *gerund* is not an adjective modifier and consequently never changes its form. When in *Purgatorio IX. 38*, we read: *trafugò lui dormendo in le sue braccia*, *dormendo* does not actually (though logically it does) agree with *lui*; it is to be interpreted: *in sonno* or *nel atto di dormire*. Other cases may be analysed in the same way. As in the *Cid*: *Rodrigo Diaz de Vivar*, *Despues que ganò á Valencia Como bueno guerreando*, *Vivia á placer en ella*, where we may translate: as a good warrior, while it is grammatically: as one good in warring.

The present participles, where they exist in Italian, Spanish, Portuguese and Wallachian, all end in *nte*, the antecedent vowel generally depending on the same conditions as for the *gerund*. It is only the Italian, though, that is capable of creating participles for all its verbs. The Spanish, Portuguese and Wallachian have, for the most part, lost them. Those that are



left are used only as nouns, adjectives or prepositions. In no case do they perform any of the functions of the verb. In the early Spanish and Portuguese writers a few sporadic cases are found of participles retaining their verbal force; but they are not sufficiently numerous to establish any principle, and they are hardly to be regarded as belonging to the syntax of these languages. *Lusiads* V. 22 is an undoubted Latinism.

E pelo c'o chovendo em fim vouu,  
Porque co' a agua a *jacente* agua molhe.

Tasso shows a great fondness for these Latinisms; and of writers of a recent day I believe it may be said that Silvio Pellico uses the present participle oftener with a verbal force than is customary in modern Italian. Like the Latin these participles have but one form for both masculine and feminine, the only inflexional change being to indicate number.

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#### A LIST OF THE STRONG VERBS IN PART II. OF AELFRIC'S SAINTS.

In the Preface to the new edition of his *Angelsächsische Grammatik*, Sievers says: "In the determination of the absolute chronology of O. E. sounds and forms, nearly everything remains to be done." In the belief that every effort, however slight, should be made to remove this reproach, I have jotted down the strong verbs represented in Part II. of Aelfric's Lives of the Saints, preparatory to noting some interesting facts concerning both the strong and the weak verbs of this text. The arrangement follows that of the O. E. Grammar, §§ 382, 396:

##### FIRST ABLAUT CLASS.

*drifan, belifan, scrifan, flitan, slitan, gewitan, writan, bidan, gnidan, ridan, swican, hnigan, sigan, sligan, scinan, arisan, gerisan, spican, wridan, ðeon, wréon.*

The preterit *frán* points to an infinitive *frinan*. *Oferswíðan* is generally weak.

##### SECOND ABLAUT CLASS.

*créopan, géotan, hléotan, scéotan, spréotan,*

*béodan, dréogan, fléogan, léogan, céowan, céosan, hréosan, léosan, fléon, léon, scéofan, brúcan, búgan.*

##### THIRD ABLAUT CLASS.

*bindan, findan, windan, bliinnan, ginnan, winnan, singan, springan, swingan, drincan, sincan, swincan, limpan, iernan, helpan, belgan, swelgan, meltan, sweltan, gietdan, wurpan, ceorfan, beorgan, wurðan, feohtan, bredan, berstan.*

*Beornan* appears to be always weak.

##### FOURTH ABLAUT CLASS.

*helan, stelan, beran, breccan, niman, cuman.*

##### FIFTH ABLAUT CLASS.

*etan, fretan, metan, spreccan, wreccan, giefan, gietan, cweðan, sēon, biddan, licgan, ðiegan, sittan.*

##### SIXTH ABLAUT CLASS.

*galan, grafan, wadan, dragan, sacan, \*wacan, sléan, ðwélan, standan, swergan, hebban, scicpan.*

#### REDUPLICATING VERBS.

##### CLASS A.

*dréðdan, tétan, slépan, hátan, fón, hón.*

##### CLASS B.

*featlan, weatlan, healdan, wealdan, gangan, héatan, hēawan, wēpan, blōwan, flōwan, cnāwan, sāwan.*

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#### A PASSAGE IN GONZALO DE BERCIO'S VIDA DE SAN MILLAN.

The first two lines of stanza 153 read as follows:

Desent la mançebiella alegre e pagada  
Despidiose del *monge* que la avie sanada....

K. Hofmann (Roman. Forschungen, II, 354-5) says: "Die Bezeichnung *monge* ist ganz unpassend, denn der h. Millan, der das lahme Mädchen durch seinen Stab (*blago* für *bagto*) und seine Fürbitte geheilt hatte, war nie ein *monge*, sondern ein Einsiedler und um die Zeit der Heilung ein *recluso*. . . . Die Emendation ist selbstverständlich. Es muss *menge* (*medicus*) heissen, worauf schon der Vers selbst *que*

la avie sanada und die vorausgehende Str. 149 führen: *agora veo de plan la medezina.*"

It seems to have escaped his notice that *monge* occurs in the same connection shortly after, stanza 155, where we learn that Sicorio sent his blind servant-girl to San Millan:

Embiola al *monge* que los otros guarie,  
Tal era su creencia que guarir la podrie.

Now, if, as Hofmann evidently assumes, *monge* meant only monk in the sense of a member of a religious order such as the Benedictines, the emendation demanded by him would apply with equal force to this latter passage, where San Millan is again spoken of as healing the sick. But his reason is not valid since *monge*, besides meaning monk in the general acceptation of the term, that is, a member of a religious order, has also the more original sense of hermit, recluse. Not to speak of the fact that the Dictionary of the Spanish Academy, for instance, gives as the first meaning of the word *solitário*, *anacoreta*, and that the Italian Dictionaries define it in the same sense, the following passages from Juan Roiz, the Archpriest of Hita, who can hardly be suspected of ignorance in such matters, will serve to show that *monge* was used synonymously with *hermitanno*.

STANZA 504: Era un *hermitanno* quarenta annos habia,  
Que en todas sus obras en yermo a Dios servia,  
En tiempo de su vida nunca el vino bebia,  
En santidad e en ayuno et en oración vevia.

505: Tomaba gran pesar el diablo con esto,  
Pensó como podiese partirle de aquesto,  
Vino a él un día con sotileza presto,  
Dios te salve, buen omen, dixo con simple gesto.

506: Maravillóse el *mongé*, dis: a Dios me encomiendo;

Dime que cosa eres, que yo non te entiendo.

508: El diablo al *monge* armado lo enlase.

509: Dixo el *hermitanno*: non sé que es vino.

511: Bebió el *hermitanno* mucho vino sin tiento,  
Como era fuerte puro, sacó de entendimiento.

515: Descendió de la *hermita*, forzó una muger,

516: Esa hora fue el *monge* preso et en refierta.

There seems, therefore, to be no cause to suspect the correctness of *monge* in the passages in question, as it is a term perfectly appropriate to San Millan, whom the poet also calls *fradre* 44, 85, 139, and *preste* 128, 133.

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## THE ETYMOLOGY OF WANNION. [Pericles, II. i. 17].

ENTER THREE FISHERMEN.

1. *Fish.* What, ho, Pilch!

2. *Fish.* Ho! come and bring away the nets.

1. *Fish.* What, Patch-breech, I say!

3. *Fish.* What say you, master?

1. *Fish.* Look how thou stirrest now!  
come away, or I'll fetch thee  
with a *wannion*.

The word *wannion* (*wanion*) occurs but once in Shakespeare, though it is common enough in our other older writers. Nares<sup>1</sup> cites a number of passages, in all of which the word is found in the phrase *with a wanion*; for example;—

"I'll tell Ralph a tale in his ear, shall fetch him again with a *wanion*, I'll warrant him."—Beaumont & Fletcher.

"Marry, hang you, westward, with a *wanion* to you."—*Eastward Hoe* (Old Play).

"Ho, clod-pate, where art thou? Come out with a vengeance, come out with a *wanion*."—Ozell's *Rabelais*.

"The pope made him with a *wanie* to come again *coram nobis*."—Fox, *Eccl. Hist.*

Now, what does this word *wanion* mean? What is its etymology? Nares guessed that the phrase *with a wanion* was "equivalent to *with a vengeance*, or *with a plague*," and that *wanion* was derived "either from *wanung*, detriment, Saxon, or from *wanian*, plorare [to weep]." "I should think," he adds, "from the former." He also records a guess by Boswell,—a *winnowing*, that is, a *beating*; but this he knew too much to accept.

In 1838, Richardson<sup>2</sup> cited from Sir Thomas More the following passage, taking *waniand* in it as equivalent to *wanion*, and connecting these words with *wanty*, a leathern thong, and *whang*, to beat;—

"He would of lykelyhood bynde them to cartes and beate them, and make theym wed in the *waniand*."—Works, p. 306.

"*Waniand*," adds Richardson, "seems to have some reference to cart furniture."

<sup>1</sup> *Glossary* (1822), edited (1859) by Halliwell & Wright, s.v.

<sup>2</sup> *Dictionary*, s. v.

Nares's editors, "Worcester" (1883), "Webster" (1884), Schmidt (*Shakespeare Lexicon*, 1886), and Delius (*Shakspeare's Werke* 4th ed., 1876) ii. p. 684, were all content simply to re-echo Nares; Richardson's citation being either overlooked or else considered irrelevant. Meanwhile, however, something had been made of Richardson's "find."

In 1873-74, Wedgwood,<sup>3</sup> and again (but independently) in 1882, Skeat,<sup>4</sup> starting from Sir Thomas More's form *waniand*, considered by them as evidently the Northern present participle of Middle English *wanien*, Anglo-Saxon *wanian*, to wane, concluded that *wanion* was simply a corruption of *waniand*,<sup>5</sup> and that this participle had been mistaken for a noun meaning *a waning, detriment, ill luck, loss*. Participial *-and*, gerundial *-enne*, and verbal noun-ending *-ung*, it is well known, were often confused; and, hence, in the *waniand* (sc. *moon*), which meant in *an unlucky time*, could easily give rise to *with a wanion, with ill luck or loss*. Profane and other exclamatory language is never very accurate;<sup>6</sup> and, hence, *with a wanion* might easily come to be a mere objurgation used without a thought of either the derivation or the true meaning of the word.

In support of this view, Skeat cites further,<sup>7</sup>

"It was *in the waniand* that they come there;"—Minot;

"When the mone is *wanande*;"—*Reliq. Antiq.*; and

"Now walkis in the *wanyand*, and wende youre way wightely."—*York Mysteries*.

In a word, Wedgwood & Skeat evidently accept Nares's guess, and consider it verified: "the wheel," as so often happens in such cases, "is come full circle." But is the explanation quite satisfactory? At the risk of seeming captious, I must say that it does not altogether satisfy me. Apply the interpretation *with a detriment* to the passages cited from Shakespeare and by Nares. In *Pericles*, the First Fisherman has lost his temper after twice cal-

ling his servant. "Don't stand there like a fool," he says,<sup>8</sup> "but come away and bring the nets, or I'll fetch thee"—what? *with a loss? with ill luck?* Rather tame objurgation, one would think, despite the apparent correctness of Wedgwood's etymology. So, in the passages from Beaumont and Fletcher and Fox, in which the use is precisely that of Shakespeare. In the translation of Rabelais, the difficulty is ever greater; while, in the extract from *Eastward Hoe*, the interpretation *with a loss to you* would be tameness itself.

Nares's other guess, A. S. *wanian*, to weep,<sup>9</sup> yields somewhat better results; though, in some particulars, it is inferior to the derivation from *wanian*, to wane.

For one, though I know full well how unwise the confession is in these days of scientific etymology,—for one, I am inclined to like—I dare not say accept—Richardson's guess, wholly unsupported as it is. Just suppose for a moment that we had proof of *wannion*'s meaning *a haller or a whip*. (cf. Richardson's cited word *wanty*), how snugly this sense would read into all the passages quoted!

"I'll fetch thee," says the First Fisherman, "with a rope or a raw hide;"

"He would flog them at the cart's tail," writes Sir Thomas, "and make them wed with a halter round their necks,"—under pain of execution;

"Marry in the west, hang you," reads the old play, "and Jack Ketch take you."

Of course, this last suggestion is mere fooling, and, perhaps, not "very gracious fooling;" but who shall say that the evidence now wanting to support it may not some day "turn up?"

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#### MODERN LANGUAGE ASSOCIATION OF ONTARIO.

On Wednesday, Dec. 29, 1886, a number of ladies and gentlemen interested in the study and teaching of modern languages met in the University College, Y. M. C. A. buildings, and formed themselves into a society to be called "The Modern Language Association of Ontario."

The first half-day was spent in the business

<sup>3</sup> *Philological Society's Transactions*, as cited by Skeat, *Etymological Dictionary*, 2d edition.

<sup>4</sup> *Etymo. Dict.* 1st ed.

<sup>5</sup> Compare *an'*, in rapid utterance for *and*, *roun'* for *round*, etc.

<sup>6</sup> Compare *In principio*, Chaucer, C. T. 256.

<sup>7</sup> Second Edition.

<sup>8</sup> See the Third Fisherman's later speeches.

<sup>9</sup> Compare Stratmann, *Dictionary*, s. v. *wānunge*.

of organization. A constitution was adopted, from which we make an extract or two, for the purpose of showing what the aims and work of the Association are to be: Article II., "The object of this Association shall be the promotion of the interests of modern language study in Ontario." Article III., "The Association shall consist of ordinary members, honorary members and associates. Ordinary members shall be persons engaged in modern language teaching in Ontario who have paid an annual fee of one dollar. Honorary members shall be such persons as, on the nomination of the Executive Council, may be elected by the Association. Associates shall be persons interested in modern language study in Ontario who shall have been nominated by an ordinary member and have paid an annual fee of fifty cents, but shall not have the right of voting."

After the adoption of the Constitution, the Association proceeded to elect its officers for the coming year, with the following result: Daniel Wilson, LL. D., Honorary President; W. H. van der Smitten, M. A., President; Geo. E. Shaw, B. A., Vice-President; J. Squair, B. A., Secretary-Treasurer, and Messrs. W. H. Fraser, B. A., P. Toews, M. A., John Seath, B. A., D. R. Keys, B. A., F. H. Sykes, M. A., J. M. Hunter, M. A., LL. B., R. Balmer, B. A., and E. J. McIntyre, B. A., Councillors.

The first paper on the programme was on "The Status of Modern Language Study in Ontario," by Geo. E. Shaw, B. A. The essayist claimed that modern languages had not yet received in the schools and colleges of Ontario that recognition which their importance demanded, and thought the time had come for them to be placed on the same footing as other departments of study. After a hearty discussion of the points raised in Mr. Shaw's paper, the Association resolved: "That, in the opinion of this Association, much might be done for the improvement of modern language study in our secondary schools by a re-adjustment of the scale of values assigned to the subjects of English, French, German, History and Geography at the Matriculation Examination of the Provincial University, by increasing the value for English, French and German respectively, and at the same time by increasing the requirements in these subjects; and further, that these languages are of sufficient importance to justify such action; and that a copy of this resolution be sent to the Registrar of the University of Toronto."

At the evening session, F. H. Sykes, M. A., read a paper on "The Uses of Modern Language Study." The highest use of modern language study was to open to the student wide fields of literature, with all its liberalizing and purifying influences. The mistake often made was to be satisfied with an imperfect knowledge of a language while attempting to understand its literature. Hence the great im-

portance of mastering a language in all its details, in order to derive the greatest good from a study of its literature.

J. Squair, B. A., then gave an address on "French in University College," in which he pointed out the principles which should underlie a course of study in language, how these principles were exemplified in the French curriculum of Toronto University, and how this affected the work in University College.

A. W. Wright, B. A., followed with his paper on "Methods of Teaching Moderns to Beginners." Mr. Wright's paper was of a very excellent character, and contained a large amount of valuable matter. It was recommended by the President that it be published in full in some of the educational newspapers.

On Thursday morning, Dr. Daniel Wilson addressed the Association on some topics of general interest to students of language, insisting on the importance of broader studies than have often been pursued. His address was of a most refreshing and encouraging kind.

R. Balmer, B. A., followed with a paper on "Examination in Modern Languages," in which he drew attention to some of the defects which have characterized English, French and German papers at the Department Examination. It gave rise to a long discussion, and the Association resolved that a committee wait upon the Minister of Education with the following memorial: "That, in the opinion of this Association, the character of the Departmental Examinations in French and German is extremely unsuitable in many respects, and further, that these examinations should be assimilated in character to those of the Provincial University."

At this point a telegram was received from the Modern Language Association of America, in session at Baltimore, Md., conveying the greetings of said Association to its young Canadian sister. The President and Secretary were instructed to reply in a suitable manner. The last paper on the programme was on the subject of "English Literature and Grammar," by E. J. McIntyre, B. A. Mr. McIntyre emphasized the importance of directing the attention of students to the spirit of literature rather than to exhaust their energies in discussing matters pertaining merely to its form. After a discussion of the points raised in Mr. McIntyre's paper, the Association resolved: "That, in the opinion of this Association, it is desirable that the honor course in modern languages in the curriculum of the University of Toronto be relieved of the honor work in history and ethnology; and that a copy of this resolution be transmitted to the Registrar of the University." The Association then adjourned, and all departed, satisfied with the success of the session and persuaded that the Association will be able in the future to per-

form important services in the cause of education.\*

\* We have received the above account through the courtesy of Prof. J. Squair (University College, Toronto) Secretary of the Association.

*Altstændische u. altnorwegische Grammatik,*  
unter Berücksichtigung des Urnordischen,  
von ADOLF NOREEN. Halle, Niemeyer,  
1884, XII, 212, 8vo.

The delay in the appearance of the present review is due to a desire to do ample justice to a subject of more than ordinary difficulty. Old-Icelandic is confessedly the most complicated form of Teutonic speech. Even under Noreen's painstaking guidance one is continually liable to trip over some idiosyncrasy in phonology or inflection, that the doughty old Icelanders seem to have evolved with malice aforethought as a pitfall to the unwary. For many months Noreen's book has been my daily companion. For three months, at least, my hourly companion. I have examined and re-examined every statement under the strongest light that I could bring to bear from High German and from Anglo-Saxon. No wonder, then, if I have grown to look upon the book and its author with a feeling of strong personal attachment, amounting to gratitude. For Noreen has carried me—and many others too—over what used to appear a discouraging jungle of forms, and reduced to a rational system what used to appear without rime or reason.

If, then, the following remarks should suggest fault-finding rather than praise, I can only beg the reader to exonerate me once for all from such an ungenerous impulse. What is good in the book is above praise from any one. Whoever wishes to discover that, need not take my words; better go to the book itself and master it. Only let me call attention to one feature, in which Noreen has shown a more practical turn than his fellow-grammarians. Namely, §§ 137-164, 230-61, containing "etymological surveys" of the vowels and the consonants respectively. These "surveys" are to the beginner simply invaluable. Whenever one is at a loss to account for a given letter historically, one has only to turn

to it in these quasi-indexes, where he is referred to the previous paragraphs in which its genesis has been discussed at length. Further, Noreen's treatment of Verner's law, §§ 262-265 is more satisfactory than in the other grammars of this series. (Is it quite safe to attribute, § 263.3, such forms as *vissa*, *hvass*, parallel to *vita*, *hvetja*, to the operation of Verner's law?). The general treatment of Teutonic vowels, §§ 53-58, and of Ablaut, §§ 165-173, is also in the same liberal spirit. Yet the author's assumption of a primitive Teutonic a-umlaut, §§ 172.56, is evidently untenable and has already been promptly condemned.

In general, inflection plays a subordinate part to phonology. This is only in accordance with the tendency of the Younger School of philology and is almost a necessity in any scientific treatment of Icelandic. The nouns and adjectives fare better at Noreen's hands than the verbs. I cannot help thinking that some, at least, of the more puzzling variations in the indicative present should have been given more fully. By an oversight the verb *lesa* has been omitted from § 410. I do not find anywhere a discussion of the umlauted past-participles of the ablauting verbs, § 455, such as Sievers has indicated, § 378, of his grammar. True, *frörinn*, *körinn*, and the like come under the head of R-umlaut, § 68, 3. But why *tekunn* (*taka*) versus *farenn* (*fara*)?

I do not like Noreen's classification of weak verbs. It may be in accordance with tradition and practical enough for Icelandic alone, but it throws these verbs out of all parallelism with their treatment in kindred languages, that is, *-jan*, *-aian*, *-ön*. Noreen's class I = *-ön*; class II = *-jan* (short stems); class III = *-jan* (long stems); class IV = *-aian*. One has continually to stop and reconstruct the numbering, before one can compare Icelandic with German or with English.

Noreen, Sievers, Braune, Paul, all make one practical mistake, I think, in dismembering and treating in separate paragraphs phenomena that belong together organically. A notable instance is the Umlaut, another the *j-i* shifting. If Noreen in this respect is more trying to the beginner than his fellow-grammarians, the language itself is doubtless to blame for the aggravation. Thus, § 76, 3, we

read that stem *u* becomes *o* "vor einem aus *uk, ut, mp* entstandenen *kk, lt, pp, z. b., sokkenn, &c., &c.*" What other inference can the beginner draw from this, than that the change *u > o* is due to the influence of the following consonant? The more so, since § 76, 1 and § 76, 2 do treat of consonantal breaking, for example, *sótl < \*sucht, tor-* (Gothic *tuz-*). Now, Noreen probably means nothing of the sort. The change *u > o* in *sokkenn* is not due to consonantal influence, but to the original *\*on* of the termination infecting the stem-vowel after the protecting *\*uk* of the stem had gone over to *-kk*. In other words, this section should have been introduced sub § 55. Had Noreen introduced it there, he would have escaped the appearance of a blunder. To pursue the same line, why could not the author have treated together all cases of R-umlaut? As it is, we get the bulk of the phenomenon in §§ 68, 69, and a small remnant in § 76, 2; § 77, 2. Similarly in § 77, 3 we learn that Teutonic *-i-* becomes *-e-* before *kk, lt, pp < uk, ut, mp*, but no cause is assigned. Is not the conversion parallel to that already noted above in *sokkenn*? That is, the *\*on* of the termination has infected the stem-*i*. Given in extenso, the process would be ind. g. *sengwon > Teut. sinkwon > icel. \*sikkwon > icel. sekkva* or *sökkva*. The conversion belongs properly to sub § 56, although the "*urgermanisch*" there is untenable.

The point that has given me most trouble is the *j-i* shifting. To understand Noreen's treatment fully, one must keep in mind all the time the following paragraphs: §§ 58, 132, 134, 135 *An.* 2, 218; 226, 5; 260; 278-283; 294-298; 413; 423, 427-433; 453, 3. It is possible that I may have overlooked a chance statement elsewhere. Now could not all this be reduced to one general paragraph, leaving slight inflectional variations to their respective places in declension and conjugation? As the case stands, the beginner who wishes to comprehend, for example, the form *merkja* will, on turning to §§ 260, 4; 226, 5, learn that the *j* has been evolved ('entwickelt') from the palatal *k*. That is *merkja < \*merka*? Of course, the other languages will teach him at once that this *\*merka* must itself be from an earlier *\*merkja*, or *\*merkia*. Which is it? A consultation of § 58 (and especially of Sievers'

Grammar there referred to) and § 132 will lead him—rather tortuously—to the progression: *\*merkejon > \*merkjon > \*merkion > \*merka > merkja*. I should like to put the question: Which is better, to assume that the actual *merkja* is evolved from a *\*merka*, or to assume that it is only the retention of the previous *j*? Without pressing the question, may I not hold at any rate that the only satisfactory way of treating the *j-i* is to compress it all into one general paragraph, giving sufficient illustrations of long stems and short ones, both in conjugation and in declension? And may we not begin with the assertion that the disappearance from short stems of *j* before palatal vowels is *General Teutonic*? I am quite certain that a good many in Germany believe it, although we cannot bring them to the point of saying so in print. Gothic *nasjis, nasjip* need not disconcert us. That language was quite capable of restoring the *j* from the analogy of *nasja*.

In this connection Noreen has committed a slight inconsistency. In § 135, *An.* 2, speaking of the disappearance of termination vowels, he says "Auch *i* ist vielleicht schon urnordisch geschwunden, wenigstens nach kurzer wurzelsilbe, wo kein umlaut auftritt." This does not quite tally with § 453, 3, where it is argued that *-i (-e)* of the 2. s. imperative must have existed in urnordisch because of *send* (instead of *\*settl*). True, *send* is a long stem. But will not the same argumentation apply to the short stem imperative *vel (velja)*? If *send < \*sandi < \*sandi-e < \*sandje*, then *vel < \*vali < \*vatj < \*valje*.

The various umlauts are treated at length and with great wealth of detail. Especially the *u(o)*-umlaut is illuminated brilliantly. Yet the author has overlooked one minor point, that is, the carrying back of the *o*-umlaut into the penultimate, for example, in *kollödu < \*kallödu* (pret. pl. of *kalla*), *önnur < \*anþara* (cf. Gothic *anþara*).

Which is earlier, the *i-* or the *u-* Umlaut? Noreen assigns the priority, § 72, to the *i-* Umlaut. This is controverted by his reviewer in the *Lit. Centr. Blatt* (Paul?) 1886, pp. 393-394, on the strength of such syncope as *spölar < \*saðular* versus *luktur < \*lukilar*. But, at bottom, does not this argument rest on the as-

sumption that syncope was a general process synchronous in all vowels after short stems, and is the assumption proved? Antecedent probability is in favor of *i* having been syncopeated earlier than *u*. In any case, the facts accumulated by Brate in his two articles on the Danish element in English and briefly indicated by Noreen in his Appendix, seem to favor slightly the priority of *i*-Umlaut.

The usefulness of the work is much enhanced by an alphabetic index to the declension and conjugation. But why not extend the index to the phonology also? Sievers has done this (for the more important phenomena, at least) in his second edition, and surely Icelandic offers at least twice as many difficulties as Anglo-Saxon.

Numerous single points need further explanation. I note here a few at random, in the hope that Noreen may be induced to discuss them. Thus, how are we to regard *merr* 'Stute'? In § 298, *An*. 1, it is cited as \**merhið*, O. H. G. *meriha*. Why then do we find only *mer-* in the oblique cases (Vigfusson's Dict.)? See also A.-S. *miere* (*miere*?). Kluge's Stammb. Lehre, § 37, does not help us to understand why we should get sometimes *rr*, sometimes *r*. Again, what is the relation between *byrr* 'günstiger Fahrwind,' § 303, *An*. 1 (§ 200, 2. b. α) and the *ambyrne wind* of Alfred's *Oros*. 19, 13? May not the unusual and unphonetic *dyntr* (more correct *dyttr*), § 197, *An*. 2, be an English loan? cf. *ðone dynt* *Past*. 339, 15 and *Bei* IX., 242. Noreen's reduplication-preterites *sera*, *snera*, *vera*, § 421, will doubtless clear up the *s(r)* preterites that have puzzled both readers and reviewers of the *History of the German Language*, by Strong and Meyer, cf. MODERN LANGUAGE NOTES I., 124, *a*. Can the seemingly strong participles *valinn* (*velja*), § 429, be explained in connection with § 220, 2, that is, the interchange of *-ur* and *-pr* through false analogy?

The study of Icelandic stirs one up to all sorts of wide-reaching questions. But I must break off with the assertion that Noreen's grammar is a model of acumen and exposition.

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*Französische und englische Schulbibliothek.*—Ausgewählte Erzählungen von Alphonse Daudet.—Für den Schulgebrauch erklärt von ERNST GROPP. Leipzig, 1886. Gr. 8vo. Flex. cl. pp. 91. M. 1,15.

*Auswahl französischer Gedichte.*—Für den Schulgebrauch zusammengestellt von ERNST GROPP und EMIL HAUSKNECHT. Leipzig, 1886. Gr. 8vo. Flex. cl. pp. 224. M. 1,80.

*Abriss der Französischen Versteher* von DR. ERNST GROPP. Leipzig, 1886. pp. 18. M. 0,40.

The timely series of articles in the MODERN LANGUAGE NOTES by Mr. Ferdinand Bôcher, ought to be a hint to some of our American publishers and induce them to furnish us with cheap and well selected French and German texts with adequate notes. I say cheap, because the price of the annotated text-book published by American publishers is too high; besides the notes in some of the earlier series, edited by prominent teachers, are not satisfactory. The series seem to have been undertaken merely as a commercial venture. The Germans are far in advance of us in the publication of suitable texts for class use.

The two books first mentioned above and which form part of a series of French and English texts, are well printed, in clear, large type, on excellent paper and are bound in flexible cloth. The price of the different volumes in this series ranges from M. 0,85 to M. 1,80.

I had never seen any text of this series, but had already used in French Classes, when the students were conversant with German, some texts published by the "Weidmannsche Buchhandlung," indeed, am reading with a class a selection of Victor Hugo's poems annotated by Kühne and published by Weidmann.

It is always some risk when one not to the manner horn undertakes the annotation of Modern French novel writers, such as Daudet and Coppée; but Mr. Gropp's notes to his selection from Daudet's tales are sufficient and reliable. In looking over them, I notice but two slight errors: In "Les trois sommations," he explains "trique" by "eigentlich Knüttel, hier Gewehrkolben." Mr. Gropp must excuse one who has been there, *et qui est payé*

*pour le savoir*, for saying that "trique" means here "Knüttel" and nothing more. In "Salvette et Bernadou," he translates "vin clair et" or "clairette" by "sowiel wie vin du pays, vin du cru." If he means in "vin du pays" the "pays" of Salvette and Bernadou who are "Provençaux" I am satisfied.

The "Auswahl französischer Gedichte" is a fair selection for school use from modern poets; Théophile Gautier, Sully-Prudhomme, François Coppée, Nadaud, Beranger, Theuriet, Musset, Victor Hugo, etc. are represented, and even Amiel, Marc-Monnier, Petit-Senn and Richard have a place, so that the book will prove acceptable to many Swiss teachers. About twenty five pages are given to the most popular fables of La Fontaine. The notes have not yet appeared, but Mr. Gropp has published in advance of the notes an "Abriss der französischen Verslehre" which in 18 pages contains an excellent and clear compendium of French prosody, such an one as I should like to find at the end of a good selection of Modern French poets—well annotated for the use of our French classes.

CASIMIR ZDANOWICZ.

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*Grammaire de la langue roumaine* par V. MIRCESCO, précédée d'un aperçu historique sur la langue roumaine, par A. UBICINI. Deuxième édition. Paris, Maison-neuve. 179 pp.

The remarkably small part taken by students of Romance philology in the study of the equally interesting and important Roumanian language, may be strictly ascribed to the fact that, up to the present time, a satisfactory exposition of the grammar of the Roumanian language, which might serve as a basis for investigations in its phonetic and literary history, has been entirely wanting. This comparatively untouched field promises a rich yield even to those of the many Romance philologists who are unacquainted with the Slavonic languages.

The grammar now before me, which has appeared in a second and, as it seems, entirely unchanged edition, will contribute but little to aid in this work. The preface by Ubicini, who

is known from several works on the Oriental question, has been taken from the first edition of 1884—a fact which at first-sight excludes it from the category of scientific works. He himself declares that the author "n'a eu d'autre ambition que celle d'être le premier à faciliter au public français l'accès d'une langue parlée aujourd'hui par plus de huit millions d'hommes." The remarks on the pronunciation leave much to be wished for. The pronunciation of the *c* and *g* which is easily comprehended by a Frenchman, takes up the greater part of those few pages, while several remarkable exceptions are not noticed at all. In the grammatical part, the author does not show the slightest knowledge of philological principles. Thus, for instance, the formation of the masculine plural is rather confusing, the endings being mentioned in the following order: *e*, *l*, *ur* (*e* and *ur* are exceptions to the regular form *l*). The better part of the work is a small vocabulary of words of frequent occurrence, filling thirty-three pages, a number of dialogues and a small specimen of poetry (fifty-nine pages). The Roumanian grammars being almost exclusively written in German (except those by native scholars), the student unacquainted with this language may wish to avail himself of the assistance of this book which, poor as its contents are, will enable him to comprehend the elements of grammar and to gather a number of words sufficient to read easy texts.<sup>1</sup>

H. SCHMIDT.

Hoboken, N. J.

<sup>1</sup> The following two Roumanian grammars, in German, are somewhat superior to the one mentioned above:

*Practische Grammatik der rumänischen Sprache* nach Ahn-Ollendorff's methode von JON MAXIMU (Hermannstadt).

*Practische Grammatik der rumänischen Sprache* von I. CIONCA. (Bucarest).

The latter contains a few extracts for reading; the former does not. (Eds.)

#### BRIEF MENTION.

Prof. Paul Passy, President of *L'Association Phonétique* of France, and editor of *Dhi Fondtik Titcher* has published a brochure entitled *Éléments D'Anglais Parlé*, in which the elements of English Grammar, with extracts for reading are presented in phonetic transcription according to the principles for the practi-



cal study of language adopted by the Society of which he is President, and by the allied Scandinavian Society *Quousque Tandem*, and as set forth by Franke in *Die praktische Spracherlernung*, and by Sweet in *The practical study of language*, and applied by the latter in his *Elementarbuch des Gesprochenen Englisch*. This brief pamphlet of but 32 pages will have an interest for those that may be concerned in observing a certain phase of an important educational problem.

Dr. H. A. Todd, Associate in Romance Languages, began on December 1st, at the Johns Hopkins University, a series of weekly readings in the *Divina Commedia*, consisting of a translation of the text, with requisite comments. The purpose of the interpretation, which is to cover for this season the *Inferno*, is to bring students of Dante into as close relation as possible with the language and spirit of the original, rather than to expound conflicting theories of criticism.

We notice with great pleasure that the "Academy," a monthly journal devoted to the interests of secondary education (George A. Bacon, Syracuse, N.Y., editor and publisher), in an extra number of January last, has issued an excellent translation of the concluding chapter of Professor Paulsen's *Geschichte des gelehrten Unterrichts*. As a fine result of thorough historical investigation and of keen observation of the present condition of classical training in Germany, we have already called attention to its importance in our review of the work in these columns. Fortunately it has now been made accessible to every one, and we believe that it will not fail to contribute much to the development of modern language study in America.

Dr. C. A. Buchheim, of King's College has long been known as an editor of German Classics and text books; and his work, both as an annotator and critical editor, has always been of the highest rank. The present volume<sup>1</sup> by his daughter, Miss Emma S. Buchheim, deserves great praise; the stories

are well selected and the notes bear witness to the editor's judgment and scholarship. An edition of Niebuhr's "Heroen—Geschichten" was published by Dr. C. A. Buchheim about twenty-five years ago, intended as a first German reading book. We are informed in the Preface that Niebuhr's tales have recently been adopted as one of the Text-books in the Oxford Local Examinations, and, therefore, this new edition has been prepared by Miss Buchheim, as it is no doubt better adapted to the purpose than the old one. Miss Buchheim gives a very good biographical notice of the great historian, B. G. Niebuhr. The old legends of Greece have lost nothing of their attractiveness in the new garb in which they are presented here and we are sure that this little volume will be found both interesting and useful to the student.

G. P. Putnam's Sons, New York, have recently added to their series of German classics a selection of Schiller's letters, edited by Pauline Buchheim. The letters are selected with taste from the large collections of Schiller's letters to his wife, to Körner, Göthe, W. von Humboldt and various other friends. As Schiller is one of those German authors that are read to a great extent in America, the interest in his personality is wide-spread, and nothing will sooner develop this personal interest into a deeper understanding of the great poet than a careful study of his letters. It is a generally known fact, however, that many of his letters can be called epistolary essays, containing in many instances the germs of his philosophical and æsthetic writings. These relations must necessarily be shown in the "notes;" for, the ordinary student cannot be expected to be acquainted with Schiller's æsthetic principles. Without such explanation, the classical letter, for example, in which Schiller characterizes Goethe will be only an empty sound to the reader. The editor, who, according to the preface, has "confined herself to explaining unusual constructions and idiomatic peculiarities and to giving such historical, personal and literary explanations as seemed necessary for the elucidation of the text," has not entirely fulfilled her promise. The traces of a certain feminine dilettantism may be discovered on almost every page, and the quotations from the

<sup>1</sup> *Niebuhr's Griechische Heroen—Geschichten*. Tales of Greek Heroes, edited with English Notes and a Vocabulary by EMMA S. BUCHHEIM. School Edition. Oxford, At the Clarendon Press, 1886.

Greek, Latin and Old High German are not sufficient to conceal them. In the hands of a good teacher, however, who is able to supply what the "notes" are silent about, these excellently chosen letters can be read with the greatest profit to classes. In regard to the typography of the book, we must say that it does not approach the standard. There are certainly German printers enough in this country who can do better work. As the references in the "notes" are given according to the numbers of the lines on each page, it would relieve the reader of much painful trouble, if the lines of the text were numbered in the margin as is customary in many such editions.

*Obras de Ramón Lull.* Texto original publicado con notas, variantes, ilustraciones y estudios biográficos y bibliográficos por JERÓNIMO ROSSELLÓ: impreso en Palma en la tipografía de la Bibl. Popular. MDCCCLXXXVI. Cuaderno I.

Jerónimo Rosselló promises us here a complete and critical edition of the collected works of his countryman Raymond Lully, the famous Catalan philosopher of the thirteenth century, whose poetical works he had already edited in 1859. We should have preferred if the editor, instead of indulging in his preface in a somewhat lengthy and gratuitous captatio benevolentiae, had told us something more definite about the scope of his undertaking and the principles he will follow in carrying it out. As far, however, as we may judge from the first number here before us, which besides a letter of dedication to Luis Salvador, Archduke of Austria, contains only seven pages of the editor's preface, and twelve pages of text (beginning with the *Libre del gentil e los tres savis*), this edition bids fair to become a pretty reliable aid to the study of Catalan literature and particularly to a more just appreciation of the position occupied in it and in European literature in general by Raymond Lully.

The typographical execution is excellent. Each number is to contain, besides the text, biographical and bibliographical notes, and will be accompanied by colored plates on vellum, illustrative of the text, and by polychromatic facsimiles of the miniatures and

notable pages of the codices. Thus in the first number we find a facsimile of the miniature on the first leaf of the *Libre del arbre damor*, a codex of the fourteenth century. Notwithstanding its elegant garb, the work is offered at such a moderate price as to place it within the means of every friend of Catalan studies.

Dr. Henry Sweet, the distinguished Old English scholar, has just published a *Second Middle English Primer* (Clarendon Press) which, as the sub-title, "Extracts from Chaucer, with Grammar and Glossary," shows, may also be called a Chaucer Primer. It is, on the one hand, a continuation of the author's First Middle English Primer in which extracts from the *Ancren Riwle* and from the *Ormulum* are treated, and, on the other hand, is adapted, to use the words of the Preface, "to the more numerous class of students who simply wish to acquire the power of reading Chaucer at sight in such a way as to do full justice to the metre, and at the same time to restore, as far as possible, the genuine Middle English pronunciation." It is needless to say that the author's peculiar fitness to describe the language and pronunciation of Chaucer, has been carefully exercised in the Grammatical Introduction, and in the phonetic transcription of certain passages of the text, so that it may be confidently hoped that this little book may lead many to acquire a truer appreciation of the poet's art and music. The carefully prepared text is chiefly made up of selections from the minor poems "to avoid clashing with the volumes of Chaucer extracts already published by the Clarendon Press." There can be little doubt that this series of Primers would be found still more useful if in the Glossaries the etymological relations of the words were briefly indicated, and a body of "Notes" after the fashion of Mr. Skeat's editions, dealt somewhat with the obscurer passages, and the less obvious allusions to the manners and customs of those early times.

*Poets and Problems* (Ticknor & Co.,) is a volume of essays in which the author, George Willis Cooke, aims to make clear the mission of the poet. The introductory chapter declares the poet to be the Teacher; "poetry the inter-

pretation of life in response to emotion and imagination." The following sections of the book are devoted to Tennyson, Ruskin and Browning respectively; for "Ruskin is the prose interpreter of the poetical and artistic side of life." The author writes with the sympathetic earnestness of one with a mission to fulfill. His propositions have been well thought out, and crystallized in fit phrase; each is born of conviction directly based on first principles, rather than proceeding from logical sequence; the result is a detached, antithetic, epigrammatic style which the warm enthusiasm of the writer has just saved from becoming wearisome. A chance passage illustrative of the style and the instructive character of these pages may be given: "In this group of men Carlyle is the greatest genius, Emerson the noblest personality, and Browning the most original interpreter of life. Carlyle deals with history in its largest relations and purposes; Browning with the individual man as a soul distinct and unique, and Emerson with the moral law as applied alike to individuals and nations. The first exalts intellect and force, the second feeling and spiritual insight, the third conscience and intuition. Browning has the least of doubt, Emerson the least of practical sense, and Carlyle the least of moral stability. Emerson writes meditations concerning the ethical life, Browning soliloquizes of the individual soul as subjected to life's manifold experiences and Carlyle rhapsodizes about the epical movements of mankind. In Carlyle the great characteristic is strength, in Emerson sweetness, and in Browning light. It is Emerson we love, Browning we accept as a master, and Carlyle we reverence for his genius."

William R. Jenkins, New York, has issued the initial volume of a French series for young folks, to be known as *Bibliothèque choisie pour la jeunesse*; It comprises Mme. de Ségur's amusing story of "Les Malheurs de Sophie," which has become almost as great a classic among French children as *der Struwwelpeter* is to the Germans. It relates the adventures and misfortunes of a heedless little girl who gets into all manner of scrapes through her thoughtless disposition, and it is delightfully amusing throughout. The American reprint, which is

issued both in paper and cloth covers, is illustrated with several clever scenes from the story. Alphonse Daudet's latest story, recently published in Paris, an exquisite character sketch of life on a Seine boat entitled "La Belle Nivernaise," has just been reprinted here by Mr. Jenkins, in his well known *Contes Choisis*, published at 25 c. "L'Ombra," by A. Genevraye, an author little known to French readers in this country, has also just been added to the series of *Romans Choisis*, by the same publisher.

Henri Truan's admirable work, "Les Grands Ecrivains Français," a treatise of over 700 pages of selections from the great writers of France, is to be published hereafter in New York by Mr. Jenkins, by arrangement with the author. The work is used as a standard textbook in the schools of Paris, and is annotated throughout with notes in English, German and other foreign languages.

At a recent meeting of the Verein für neuere Sprachen zu Hannover (Germany,) gab der Vorsitzende, Herr Oberlehrer Ey, eine kurze Uebersicht über die Vereinsthätigkeit. Es wurden im letzten Halbjahre 11 Vorträge gehalten und zwar redeten:

1. Professor Vietor über den Anfangs-Unterricht im Lateinischen.
2. Professor Stengel über einen zu gründenden Verband deutscher neuphilologischer Vereine.
3. Herr Oberlehrer Dr. Pieper: Discours sur la révolution française.
4. Oberlehrer Brinkmann: Die Einwirkung der deutschen und englischen Literatur auf einander.
5. Herr Reallehrer Wanner: Wotan's Charakter nach der Edda und Wagner's Ring des Nibelungen.
6. Dr. Knigge: Der Dichter von The Pearl, Sir Gawain, Cleamesse de Erkenwalde und Patience.
7. Herr Oberlehrer U. Ey: Sur la poésie de la Sainte Chapelle et de Notre-Dame de Paris.
8. Dr. Bottermund: Ueber die Psychologie der Sprachen.
9. Dr. Reissert: Das Märchen vom Schlaraffenland aus alter und neuer Zeit.
10. Dr. Müller-Frauenstein: V. v. Scheffel.
11. Rector Dr. Rosenthal: Ch. Kingsley.

Dr. Julius Goebel began on Wednesday, January 5, a course of eight lectures (in German) on *German Literature*. This course was undertaken at the request of leading citizens of Baltimore. It has been continued on successive Wednesdays, at 8 p. m., in the smaller hall of the Academy of Music. The special subjects are as follows:

1. The beginnings and earliest documents of German literature.
2. The Minnesang (Walther von der Vogelweide.)
3. The great Mediæval Epics.
4. Literature in the time of the Reformation.
5. Lessing and Herder.
6. Schiller.
7. Goethe.
8. The Romanticists.

Dr. Henry Wood, Associate Professor of German in the Johns Hopkins University, began, on January 25th, a course of lectures on the *Nibelungenlied*. The subjects of the lectures are as follows:—

1. Introduction. Successive periods of German life represented in the *Nibelungenlied*. The story as a growth.
2. The mythical and historical elements. The Norse and German legend compared. Composition of the Epic.
- 3, 4. Brunhild, Siegfried, Kriemhild, Hagen. Analysis of character and action. Readings.
- 5, 6. Kriemhild as avenger. The journey to Hunnenland; Etzel, Dietrich, Margrave Ruediger.
7. The fall of the Nibelungs.
8. Wagner's *Ring des Nibelungen* in its relation to the Saga and the Epic.

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#### PERSONAL.

Professor Erich Schmidt, director of the *Goethe-Archiv* in Weimar and author of 'Lesings Leben' and various monographs, has been called to Berlin to fill the chair of the late Wilhelm Scherer. He will be succeeded by Bernhardt Suphan, the editor of 'Herders Werke.' In view of its proposed large and critical edition of Goethe's Werke, the Goethe Society must be congratulated on having secured the services of so eminent a scholar as Suphan, who has given the German nation the best critical edition of one of its great classics.

Professor L. Clédat, of the *Faculté des Lettres*, Lyons, France, purposes to establish soon a new serial publication under the title, *Revue des patois franco-provençaux*. It is with great pleasure that we are able to announce this fact and we shall give full particulars concerning the new venture as soon as the prospectus reaches us.

Percy B. Burnet was appointed at the opening of the present year, Instructor in German at Indiana University (Bloomington). Mr. Burnet is a graduate of Vincennes University (Indiana) and afterward (1884) took the degree of B. L. in the Modern Language Course of Indiana University. He then went abroad to study German and French for a year, dividing his time between Leipzig and Paris.

Professor J. S. Blackwell, of the University of Missouri [Columbia,] is preparing for American students a manual on German Prefixes and Suffixes, both for the "echte und unechte Zusammensetzungen." This work will deal with the practical features of the subject rather than with the etymological and will probably run to two hundred pages, 12mo. It is now intended to have it published during the coming summer vacation.

Dr. H. Körting, (Leipsic,) whose *Geschichte des französischen Romans im XVII. Jahrhundert* has already been noticed in these columns (cf. MODERN LANGUAGE NOTES, vol. II. p. 19) is at present engaged on the *édito princeps* of an extensive Old French Epos of a moral-satirical, allegorical character. It is the little known 'Echeos amoureux', of the Dresden Codex, a poem that contains 30,000 verses and is of great interest for the study of the customs, habits and history of the closing Epoch of the Romance Middle Ages. It is also of importance as a poetic outgrowth of the 'Roman de la Rose' and of the 'Tesoretto.' The editor purposes, in the 'Introduction,' to give us a short history of the Allegorical Middle Age Novel, the need of which has been so sorely felt up to the present time; the text will be accompanied by all the *variae lectiones* and followed by a glossary containing all peculiar or important words to be found in the poem. It will probably require about two years yet to finish the work.

Professor Gustav Körting (Münster), author of the 'Encyclopädie der romanischen Philologie' and brother of the above, has in press a 'Compendium der englischen Literaturgeschichte' and also a monograph combating the idea of the 'Deutsche Einheitschule.' Dr. Einkenel (Münster) has well under way his important Chaucer-Syntax studies, which will be out about Easter time.

Rev. Dr. John Pollard was called at the beginning of the present academie year to the Chair of English in Richmond College, Richmond, Va. Dr. Pollard was graduated in 1860 at Columbian University [Washington, D. C.] which institution conferred on him the degree of M. A. in 1867 and of D.D. in 1877. He has been in the pastorate for the last twenty-five years, having served churches in Baltimore and Richmond, and resigned his charge in the latter city to accept the position that he now holds.

Melville B. Anderson, A. M., was called last June to the chair of English and History in Purdue University, Lafayette, Indiana. Professor Anderson spent two years at Cornell University (1870-72,) after which he taught for three years, then went to Göttingen where, together with Lausanne and Paris, he passed the following two years [1875-77] in attending lectures and studying the French and the German literatures. Returning to America, he was for three years [1877-80] Professor of French and German at Butler University (Indiana), then for one year Teacher of English and German at the Indianapolis High School. After this, he was called (1881) to the Chair of English literature and French in Knox College, Galesburg, Ill., where he remained up to the entrance upon his present duties, as successor of Professor E. E. Smith.

Professor Anderson is a frequent contributor on subjects connected with English literature, to the well-known Chicago literary monthly, *The Dial*, and has just brought out a translation into English of Victor Hugo's "Shakespeare," a handsome volume of about 450 pages [A. C. McClurg & Co., Chicago, Publishers].

The English Folk-Lore Society has invited Professor T. F. Crane, of Cornell University,

to edit for the society the Jacques de Vitry 'Exempla.' It is a compliment to American scholarship in this line that they voted to entrust the work to Professor Crane without any limitations whatever. The work will probably be ready before the end of this year.

Mr. N. du Puitspelu has just published at Lyons (Georg, Publisher) the first installment [112 pp.] of a *Dictionnaire étymologique du patois lyonnais*.

#### OBITUARY.

On November 28th, 1886, Dr. Joseph Haller, died at Munich (Bavaria), in the seventy-sixth year of his age. He is especially known to Romance scholars by his important work, in two volumes, entitled: 'Altspanische Sprichwörter und sprichwörtliche Redensarten aus den Zeiten vor Cervantes.' (Regensburg, 1883).

#### JOURNAL NOTICES.

*Wochenschrift für Klassische Philologie.*

No. 3.—H. SCHUCHARDT, Romanisches u. Keltisches (H. Ziemer).

*Literarisches Centralblatt.*

No. 1.—DIETZ, DR. MAX, Geschichte des Musikalischen Dramas in Frankreich während der Revolution bis zum Directorium (1787-1795), Wien, 1885.

Author deserves praise for having devoted a special work to this period; a revision of the plan recommended; too much attention given to the purely political features of the subject; strictures on the classification.

No. 4.—*Alessandro Manzoni*, la sua famiglia, i suoi amici. Appunti e memorie di S. S. Milans. Hoepli, 500 pp.

Polemic against Cantù; results of twenty-four years of intimacy with the Italian novelist; must be regarded "als Grundlage jedes Manzoni-Studiums."

MIKLOSICH, FRANZ, Etymologisches Wörterbuch der Slavischen Sprachen. Wien, 1886. 548 pp., M 20.

"Das werk gehört zu denen, welche jedem Forscher unentbehrlich sind."

*Deutsche Literaturzeitung, VIII.*

**No. 2.**—MODERSOHN (HERMANN), Die Realien in den chansons de geste "Amis et Amilis" und "Jourdain de Blaives." Münster, 1886. (*Oscar Schultz*).

"Der verf. hat in fünf kapiteln die lebensformen, wie sie sich in den beiden chansons de geste darstellen, mit sorgfalt und umsicht geschildert." Interesting book: review, favorable."

**No. 3.**—BURGATZCKY (OTTO), Das Imperfect und Plusquamperfect des Futurs im Altfranzösischen. Greifswald, 1886. (*W. Meyer*).

"Die auf aufmerksamer Lektüre einer ziemlich beträchtlichen Zahl von Texten beruhende Arbeit gibt einen recht dankenswerten Beitrag zur altfranzösischen Tempus und Moduslehre." Mätzner's opinion that the Conditional is an Indicative verb-form, is here established for Old French.

*Revue Critique.*

**No. 1.**—JACQUINET, (P.) Les femmes de France, poètes et prosateurs. Paris, 1886. (*A. Delboulle*).

[Favorable review].

*Revue du Monde Latin.* 1<sup>re</sup> Livraison.

MILLIO (Lotty), Le Giandouia Piémontais.

Interesting glance at certain peculiar features of peasant life in Piedmont. Giandouia = name of a peasant type.

DE CASSANO (LE PRINCE), Les Hommes du monde Latin: Marco Minghetti.

A popular review of M.'s life as statesman and writer: his relation to Cavour; the important rôle he played in the unification of Italy.

*Revue des deux Mondes.* 15 Janvier.

DE SAPORTA (LE MARQUIS), Les derniers temps de la famille de Mme. de Sévigné en Provence.

The writer thinks the raison d'être of the fortune that has attended Mme. de S's letters, is to be found in the passions, circumstances and incidents of the forty years (1696-1747)—period that has been little studied—extending "de la mort de l'aïeule à celle de la petite fille." He confines himself to Provence and to this epoch.

*Nuova Antologia.* Fascicolo I.

PANZACHI (ENRICO) Ernesto Renan drammaturgo. His four dramas: 'Caliban,' 'Eau de Jouvence,' 'Prêtre de Nemi,' 'Abbesse ne Jouarre' are characterised in detail. Result: "Sembra a me che Ernesto Renan sia il più fine e squisitamente equilibrato ingegno artistico che ora si mostri."

MICHELANGELI (L. A.), Del disegno dele'Inferno Dantesco. Bologna, 1886.

Professor M. recasts the whole plan of the Inferno, giving special attention to proportions and necessary relations of the parts. Several new interpretations suggested in consequence.

*Literaturblatt für germanische und romanische Philologie.*

**No. 1.**—PFAFF, Romantik und germanische Philologie (*Muncker*).

BARTSCH, Beiträge zur Quellenkunde der altdeutschen Literatur (*Sprenger*).

WILMANN, Ueber das Annolied (*Vogt*).

FISCHER, Das hohe Lied des Brun von Schonebeck (*Behaghet*).

SCHÖNBACH, Altdeutsche Predigten (*Schmidt*).

MONSTERBERG-MUNCKENAU, Der Infinitiv in den Epen Hartmanns von Aue (*Klinghardt*).

BODE, Die Kenningar in der angelsächs. Dichtung (*Noder*).

ASCOLI, Due recenti lettere glottologiche e una poscritta nuova (*Schuchardt*).

PHILIPPSTHAL, Die Wortstellung in der franz. Prosa des 16. Jh.'s (*Schulze*).

FLEURY, Essai sur le patois normand de la Hague (*Gilliéron*).

MERKEL, Manfredi I e Manfredi II Lancia (*Schultz*).

VÖGEL, Neucatalanische Studien (*Moret-Fatio*).

BARMEYER, Die Nominal-Composition im Italienischen (*W. Meyer*).

HASDEU, Etymologicum Magnum Romaniae (*Tiktin*).

# MODERN LANGUAGE NOTES.

Baltimore, April, 1887.

## A FEW VIRGINIA NAMES.

### I.

There is no part of our Union that has not its treasure of native names of persons and of places. New England is brimful of Puritan and French Catholics, cheek by jowl; the West—or what once was the West—has a small but glorious heritage of the true Lords of the soil, from Niagara to Minnehaha. Virginia, however, is the richest state. It is true that the first settlers, headed by that paragon of romantic adventurers,

“John Smith, of name  
Most homely, yet unmatched in fame,  
By those of Arthur’s Table Round,”

were all of them patriots, courtiers and cavaliers. With Spenser in his *Faerie Queene* they looked upon their “high, mighty and magnificent Empresse” as “Queen of England, France, Ireland and Virginia.” Not all the glory of the fairest scenes of Nature in her prime, not all the beauty, novelty and vast extent of their new home could win their hearts; their loyal and filial feelings prevailed over their poetical taste, and in place of the stately and sonorous name of *Powhatan*, that “Father of Waters” received the name of the reigning monarch, James River, and their first permanent settlement was “Old James Town on the River James.” Once the sluices opened, the whole cortège came trooping over, till we have no less than sixteen princes and princesses among us at this day in as many counties, beginning with *Henrico*, one of the eight original shires. Next follow names of historical note, and how grand they sound yet in our ears! York, Lancaster, Warwick and Northumberland, all redolent of Shakespeare and Rabin. Not unworthy of such company are, next, the Governors of the “Old Dominion,” each giving name to one county, while two are assigned to Patrick Henry. Why most of the rivers should happily have been allowed to retain their original appellation, has never been explained. The majestic Potomac, however, the lovely Opequan, the Rappahannock and the fourfold

Ma-ta-po-ni, all bear still their first names; the Pamunkey and the Appomattox, immortalised as the scenes of the tragic end of a woeful struggle, the lovely Shenandoah, watering the far-famed Valley, and the merry Roanoke, all still rejoice in the beauty and dignity of their first names.

The conservative spirit of early English settlers has in like manner preserved the King’s English from the clippings and corruptions which it had to endure elsewhere, and—what is most remarkable,—in spite of the iconoclastic tendency of the once servile race. But although Negro Talk used to be most expressive in its contractions and its contempt of tenses, the number of pure old English words still in use among them while long since obsolete or unheard of with the whites, is astonishingly large. Words sanctioned by no less an authority than the Bard of Avon, as “haunts” for ghosts, and to “much” a thing for to like it, are constantly heard, and an old family servant among other quaint terms, always used a *Portingale* for a Portuguese, a cant word for a native of Portugal, according to Horace Smith, with Londoners in the days of Charles II! No doubt, the analogy felt, though not established, with Nightingale and Farthingale accounts for the mutilation. Nor is the Lusitanian the only foreigner whose name appears in such disguise: the modern *Almond* differs much from Allmand, Allman and Alman, the various forms through which we trace it back to the early Alleman (French: *allemand*). It assists us, however, in recognising Dalman and d’Almaine as descendants of the original d’Allemagne. The Bohemian, *Böhmisch* in the fatherland, appears in Virginia as Bemyss and Bemis; the *Genoese* from olden days already as Janeways, now Janney. The *Dänisch* has been swallowed up by like-sounding Denis and Dennis, though of very different origin from St. Dionysius; the *English* man bears here his Scotch appellation *Inglis* and the *Gael* becomes Gale. The Burguignon of France is Burgoyne first and then *Burgwin* or *Burgwyn*. The Italian *Pagano*, when naturalised in England, soon became a paynim and has given us here the name of

*Payne*, as his name-sake, the refugee on the heath, gave us *Heath*. The dweller in town, on the other hand, the villarius of Italy, bloomed forth in France as *Villiers*, and as such came down to our time and land.

It is much to be regretted that in Virginia as in most of the older states Indian names should have been systematically neglected, to be replaced by often hideous and utterly inappropriate designations. Well may we ask whether it was consummate villany or simple lunacy that prompted an early settler in the southwest to turn aside from Odochee, the name of a river on the banks of which he laid the foundation of a town he called Tombstone! The few Indian names still existing in Virginia suffer, moreover, from the suspicion that they may owe their origin to other ancestors. Are we not assured by Geo. Horn in his *De Originibus Americanis*, 1669, that *Joseph* is a very common name among the Hurons, and that *Allcutja* occurs frequently in Indian songs! A family named *Attackle* claim descent from the great conjuror, Atta-Kulla-Kulla, an eminent Chief of the Cherokees and well-known to the English in 1730 as the "Little Carpenter." German settlers on the Mohawk, it is well-known, dubbed an Oneida Chief in their neighborhood *Plattkopf* from the curious shape of his head, and *Plattkopf* is still a name not unknown among us. The *Brandts* in the Valley of Virginia would fain trace their family back to the famous Captain in the British Army, a Chief of the Mohawks and the leader of the Six Nations, who was in 1792 presented to the President as "The Warrior of the Wilderness." Most of the genuine Indian names of our day are derived from the *sobriquets* used by the French in order to enable them to speak of the Indians in their presence. Thus arose the Sioux, the Loups, the Chats Sauvages, Sauteurs, Onmiami, etc. The latter name as *Maumee* still exists and has given rise to much speculation. *Micou* may be traced back to Miquou, meaning Pen, the name which the Delawares gave, punning, to Wm. Penn, then Governor General, while the Iroquois called him Onas, which has the same meaning, but was afterwards used for all governors, even by the Six Nations. *Mingo*, frequently heard still, derives its unaltered form and sound from

the name given by the English to the Indian tribe of Maquas, probably the same as the Iroquois. *Muscoe*, as it is now generally written, is a favorite name in several Virginia families, and comes down to them from a Mosco, an Indian resident on the banks of the Potomac, who befriended Capt. Smith in 1608. *Powhatan* survives in like manner in many a family beyond the two or three even that can claim direct descent from the "Greate Emperour." *Tecumseh*, rarely heard at the South, but restored to popularity through the famous combination with General Sherman's name, was originally Tecumtha, the Shooting Star. It belonged first to a great chief of the Shawanee or Shawnee nation who actually held the rank of Brig.-General in the British Army, when Leslie Combs, of Kentucky, knew him well. *Esopus* is an instance of those accidental likenesses which names bear and which have proved such fearful stumbling-blocks to weak philologists. It was the genuine name of the beautiful flats lying alongside of the Hudson River, where now Saugerties flourishes, but reappears in many a living Aesopus the fabulist! A similar accident made *Pharaoh*, the name of an Indian "King" on Long Island, who knew nothing of the dynasty that ruled on the Nile. Who has not read that charming mournful poem of Mogg Magone, in which Whittier immortalised the old Sachem, called Mogg, who fell in Lovell's War and whose helpless squaw and infant child were so brutally murdered at Norridgework—and yet how few recall his memory when meeting one of the many *Moggs* or *Magones* in Virginia? Of all such names once borne by Indian chief or squaw, *Moncure*—frequently spelt Montcour or Moncour—is perhaps the most remarkable. At the sound there rises before the mind's eye the tragic scene of Queen Esther, as Cathérine Moncour was called, seated on what still bears the name of Esther's Rock on the battlefield of Wyoming, brandishing her bloody tomahawk and chanting the death song of her captives, as she slew sixteen of them with her own hand! Two sons, by a Chief of the Six Nations, succeeded her, the elder of whom, André Moncour, served as a Captain in Virginia and here founded the family of the Moncures, ever prominent in her history.



When we turn to plain English names, we are surprised at the fondness with which our fathers seem to have taken them from the various Kingdoms of Nature. There is *Bacon*, *Hog* and *Hogg*, perhaps also *Hoge*; *Bear* and *Barton*, *Beavor*, sometimes *Bevor*; *Broc*, a badger or an inferior horse, gives us *Brock*, *Brockman*, *Brockenboro'*, whilst *Buck* remains unchanged. The O. E. name for a strong horse, capyl, in Chaucer: capel, has given us *Cabell*; though a similar name, often spelt *Kable* and *Cable*, may come from the cable on board ship. The elk gives us *Elk*, *Elkin* and *Elkins*, the fox remains *Fox*, and the badger lives as *Gray*. *Lamb* and *Lyon* or *Lion* are common names; the mastiff's old name lives as *Talbot*, and the wolf as *Wolf* or *Wolff*, whilst its Latin form furnishes, from *lupulus*, *Lepel* and, it is claimed, *Lovell* and *Lowell*. *Henshaw* is taken from the young falcon, so amusingly concealed under the "handsaw," *Pocock* from the gorgeous peacock, and *Hawk* or *Hawks* from the bird. The bee, the bird, the emmet and almost every living creature must serve as a name.

Other names of this class are taken from other sources. Thus *Bailey* came from O. E. ball, the open space between wall and gate, and geref, the overseer, which made ball-gerefa, then ball-or bail-reeve and finally bailiff, as scyre-gerefa had made scyr-reeve and sheriff. *Beachy* claims to have been Beauchamp. *Butcher*, still often written *Boucher*, was of old the man who killed the "bouc," the he-goat; hence Wicliffe speaks of "anything that is seled in bocheri" (the shambles) 1 Cor. X. 25, and a French historian says: "Le boucher était anciennement un nom glorieux" (Saintfoix). *Brandreth* comes from burnderthe, the iron tripod over the fire, on which pot or kettle was suspended. *Childer* and *Childers* are but the old plural of child, now doubled into child-er-en; *Clark* is the same as our clerk, from clericus. *Coke* is only a variety of *Cook*, but *Craddock* is traced back to Caradoc, and by some bold spirits even to Caractacus. *Dallam* was originally Daleham, the home in the dale, whilst *Fair* has developed into *Fairfax*, not as often stated, the fair face, but from feacs, hair: the fairhaired. *Fetis* meant in A.-S. well made or well done, and

reminds us pleasantly of her who, Chaucer tells us, "French she spake full, fair and fetysly." *Fowles*, the same as the French Feuillet, is simply the same word (feuilles) anglicised; hence the canting arms of the family, consisting of three leaves. *Fry* and *Frye* recalls A.-S. freo, our free, and hence often enlarges into *Freeman*. *Haldeman* is the man who holds (healde) the plough and *Harman* has lost a letter from Hardman, and often degenerates into *Harmon*. *Harold* is the same as *Herald* from A.-S. here-weald. *Hooker* is derived from the coasting vessel so named after its Italian model, known as "urca." *Kemper* was the man who combs, for cempan meant to comb, and *Camper* is quoted as pectrix. It is perhaps in vain to seek for a connexion between lecherous and the honored name of *Letcher*, but in *Prentis* we see clearly the surviving part of Apprentice. *Preston* has its origin like the *Prester* (John) and kindred designations in the fragment which now represents the πρεσβυτερος, the Elder, of the early Church, which has also given us *Priest* and kindred names. *Skinker* is evidently a Dutch or Norwegian form of the German Schenke, as the Court official there was called, who at the Conqueror's court was proudly called, Le Despenster, the dispensator, and now *Spencer* or *Spenser*. *Tucker* owes double allegiance, first to the river Toucques near Abbeville, whence the manufacture of cloth was first brought to Bristol, laying the foundation of the wealth of that thriving town and adjoining shires. Already in the Statutes of Philip and Mary (1555) clothworkers are called *Tuckers* and their mills: Tucking Mills. The name of *Winder*, much abused of late, seeks its origin in Wind-door, which in Erasmus' preface to St. Luke is mentioned as *Glaze-windores*.

Among odd sounding names which more or less frequently occur in Virginia, the following may be noticed either on account of their own oddity or their history. *Ashkettle* dates from the days when the Danes invaded England and brought with them the name of one of their deities, Asketil, which soon assumed the absurd, modern form. *Bacon* came from O.E. bace, the back of a pig, in O. G. bacho. *Besant*, the name of a distant kinsman of the popular novelist, was once a gold coin, called

Byzantium from the place of its coinage, whilst Byzantium albi was a Silver Besant. *Brockenborough* contains the badger's old name broc, which survives in the simpler name of *Brock*. *Bumphin*, proudly born by more than one Southern family, is derived from Dutch boom, our beam and the German Baum, with the usual addition of kin by means of an inorganic *p*. Strangely enough the same expression is found in other idioms, corresponding to our *blockhead*; such is the Spanish Juez de palo and the German Holzkopf. *Casenove*, a well-known name in Virginia, was originally Castisnovo, in Corsica Casanova, and thus corresponding to the Newcastle of our day. In France it appears as Cassenove (Meurthe). That *Christmas* became a name is generally attributed to a child born on that auspicious day, going hand in hand with *Easter*. The sneering *Dolittle* has long lost its meaning, being a corruption of de l'hôtel, but not so *Drinkwater* in these temperance-days, when it delights enthusiasts to point out the respect paid in Italy to Bevilacqua and in France to Boileau, both of which mean the same. *Elder* has nothing in common with old, but is derived from the Alder or Elderbush, originally Holder and akin to *Hulda*, the good mother of Scandinavian mythology, whose children are the elves and fairies of our day. That poor Dr. *Fell* was not liked better, is natural with those who remember the identity of his name with felon and villain. *Freemason* is a corruption of *frère maçon*, as *Goodluck* is made from Guthlac, the Dane, whose name survives in Guthlac's (now Goodluck's) Close in Norwich. *Goodloe* is but a shortened form. *Gotobed* is said to be a playful corruption of Goodbed. *Grigsby* is Graeg's bye, Grag's dwelling, and has also given us *Gregg* and *Griggs*. *Hawthorn*, famous in New England and by no means unknown in Virginia, has its origin in names like *Haw* and *Haws*, from Old Saxon haeg or haw, and has from olden times been associated with enchantment, since Merlin was betrayed sitting under a bush of that kind. *Hogarth* is one of the many names formed by the aid of Anglo-Saxon *Garth*, the same as garden and yard, an enclosure, like *Apptegarth* and others. "Hogart," "Thou, I hear, a pleasant rogue art," said Swift of him in his

clever satire The Legion Club. *Hogshcad*, an effort to give an English meaning to the German measure of an Oxhoft, has no connexion with hog or head. *Holliday*, often spelt *Holladay*, was the well-known war cry of an old Gaelic family of Annandale, to whom every day was holy that was spent in invading the borderland and ravaging the Southern neighbour! *Kettle* again is not the useful vessel of our household, but the Old English cyteling, a little kitten, the Roman Catulus? *Keetle* and *Keetling* are the same. *Hotchkiss* was originally *Hodgkins*, but where Sir Thomas *Leatherbreeches* procured his name, does not appear. *Luckiday* may be a corruption of the Spanish name Lucada, still in use, but is more likely connected with *Loki*, the Evil One of Northern Mythology. *Meriwether* explains itself and is a joyous name, while *Moss* may be a disguise of Moses, or a name taken from lowly moss, or thirdly, owe its origin to Spanish Mozo, the Latin mustus, a boy. *Oldmixon*, originally Old Mike's son, is the descendant of old Michael on one side of the house and of Anglo-Saxon mycle, much (mickle Scot:) on the other side. Other forms of the same kin are Michie, Meeks, Mickleham, Mitchel &c *Oliphant* has tempted even scholars to seek the origin in the Greek word, that has given us our Elephant, but the true ancestor is the O. Saxon olfend, which was the name of the Camel. The curious form of *Parater*, surviving as a name, has become obsolete in its old meaning as parâtre, while the corresponding word, *marâtre* is still in use, but not as a name. *Pocock* can be traced back to *Peacock*, but is not akin to *Bocock*, the *beau coq* of the French. *Popkiss* is most likely a mere absurdity, formed from some unmeaning word, which thus obtained a vague signification. *Budd* (bud) becomes occasionally *Rosebud*, while *Rosewell*, almost peculiar to the Page family, the name of an old family seat in England, became the name of a new seat on one of the great estuaries of Virginia. *Rountree* was originally the Rowan-tree (sorbis aucuparia) on which of old runes were carved, and which later on gave the name of run-stafa to the staff on which tallies were cut, which in turn gave way to the boc-stafa, the German *Buchstabe* of our day.

*Shakespeare* and *Shakelady* require no com-

mentary. *Skipwith*, another common Virginia name, brought from the old country, traces its history to the youngest son of Robert Stuteville (*Estoteville* of our day), who left a so called place to follow the conqueror and was richly rewarded for his services. *Stabback* and *Standfast* are Puritan names, rarely occurring here, though numerous in some of the Western shires of England. *Thorowgood* was thus spelt in 1704, when that paragon of men first appears on this Continent. *Timberlake* is the genuine Timberleg, a wooden-legged veteran at Greenwich even now in slight disguise. The first *Trollope* was simply a slattern, this being the meaning of the word, but the English sounding *Twopenny* derives its origin from Flemish *Tupigny*. *Wagstaff* and *Wigfall* are probably accidental forms of unmeaning names, which thus became vaguely intelligible to the unlearned.

Many such names owe their origin to mere freaks of men or caprices of parents at the baptismal fount. Not unfrequently a *Bishop* delights in having his boy christened Arch and the unlucky creature remains for life Mr. Arch Bishop; thus arose Messrs: Royal King, Green Leaf, Christmas Day, Tempest Sleet, Bull Frog, Sea Gull, Sing Song and others. Virginia can boast of a distinguished divine called *Tiberius Gracchus Jones*, a companion name to *Junius Brutus Booth*. The census of 1870 reported the names of five children in one family as being *Inprimis*, *Finis*, *Appendix*, *Addenda* (the first daughter) and *Errata* (the second daughter and, luckily, the last child!

Curious transformations produce at times perplexing resemblances. Such are the Latin-sounding names like *Bacchus*, which led the witty divine of that name to adorn the entrance to his parsonage with a delicately carved vine, although he, the scholar, knew full well how to trace his pagan name to the homely Bake-house (*bacc-hūs*) of his Saxon forefathers. Thus also *Malthus*, *Loftus* and *Duffus* owe their origin to simple Malt-house, Loft-house and Dove-house. *Major* and *Minor* sound Latin to all ears, but the former is originally *maire* (more) from which we also have Mayor, Mair and German Mayer. *Minor*, on the other hand comes, in Virginia, from a German family of *Meiner*, which by Act of Ass: Va. 1658 was

naturalised "with other Dutchmen." How dangerous such resemblances in sound are, shows the fact that the same Act already mentions a *Minor* Dowdas and a Dowdas *Minor*! An equally instructive change is that which a German name *Lateiner*, meaning a "Latin" scholar, like our English Clerk, underwent in Virginia. It branched off, as in England, into *Latimer*, but soon disappeared under the French guise of *Latané*, first mentioned in 1700, as the proprietor of lands in Essex Co.

A like source of confusion arises from the numerous cases in which men have indulged in an Alias. The great Captain Smith opens the series by stating (Hist. of Va. l. 237) "with other seamen ships as Captaines arrived *Ratcliffe*, whose right name [as is sayd] was *Sicklemore*," while his successor Stith is quoted as saying "Sicklemore alias Ratcliffe." The family of *Enroughty* is uniformly called *Derby*, the alias they have always used. *Oldmixon* (l. 482) speaks likewise of a "*Le Serrurier*, alias *Smith*" as a member of the High Commission Court appointed by James II. When Edward IV. made (Irish Stat. Edw. IV. c. 3, 1765) all Irishmen to take English names, many of the former kept their old name by the side of the new, and produced thus great confusion. The Irish Cardy became an English Sinclair, McQuilkin a Wilkinson and O'Malley a Mallet. O'Dulainé exchanged for Dulanee, Dulany, Delany and even Delane; Macarthy reappeared as McArthur, McVicker as McVicar and McGowan, in literal translation as Smithson.

It need hardly be added that vanity and affectation have played mischief with names as well as with other parts belonging to our outward appearance. Hence the ridiculous shapes assumed by the most familiar appellations when owned by actors and eccentric men; Fyshe, Smythe and Smeethe, Tayleure, Yonge, Broun and Brune, Martyn and Martine. Thus a Captain Francis *Emperoure* is already mentioned in Acts of Ass: Va. March 162½.

Nor can much importance be attached to names which owe their origin to a mere accident. Thus Thomas à Becket has come down to us with a name derived from the *becquet*, the woodpecker which served as sign of his father's house in Cheapside. John of Botteville, who resided at one of the Inns of Court,

became thus known as John "at the Inne," which in course of time congealed into *Thynne*. Famous Dr. Thomas *Magnus* was originally named Tom Among Us by the merry folks who found him a deserted and exposed child at Newark on Trent.

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### DANTE TEXT-CRITICISM.

#### 1.—*Vita Nuova*, CHAP. I.

In the first chapter of the *Vita Nuova* is a passage, of which, so far as I know, no one has yet given a satisfactory explanation. Dante, in speaking of his first meeting with "the glorious lady of his mind," says "la quale fu chiamata da molti Beatrice, *i quale non sapeano che si chiamare*." The difficulty is in the last clause. MS. *W.* reads *ch'essi chiamare*, which Böhmér alters into *ch'essi chiamaro* (=what they called), in which both the *essi* and the *chiamaro* are unnatural. Trivulzio proposes *che si chiamare*, and would translate, *ne savaient que l'appeler ainsi*. Here both the *si* (for *così*) and the absence of the *la* (chiamarla) are suspicious, even if the meaning were satisfactory, which it is not. To say that "many called her Beatrice, who only knew to call her so," seems a pointless remark. Fraticelli at one time proposed to read *e quali non sapeano, etc.*, translating "and some did not know;" but he afterwards withdrew this proposal. Rossetti, after saying that the words literally mean "who was called Beatrice by many who knew not how she was called," seeing that this gives a wrong meaning, renders "by many who knew not wherefore."

Plainly, the whole difficulty lies in the last words, *che si chiamare*, which several people have supposed might mean "how she was called," or "how to call her." But neither of these translations is possible. The former would require *che* (come?) *si chiamasse*, the latter, *come chiamarla*, or, admitting the *si*, as an ethic dative, *come chiamarsela*. *Non sapeano che si chiamare* can mean only, 'knew not what to call themselves,' and even then the position of the *si* would be remarkable, as well as the use of *che* for *come*.

In my belief, the whole difficulty has arisen

from the ambiguity of the word *si*. Dante, I believe, wrote *sie*. But *sie* may be used either for *sia* (see Scartazzini's note to *Infer.*, XXXIII, 10) or for *sì*, (che parlavan *sie*, *Purg.*, XXIII, 8), which in MSS. was written without the accent. If we read *sie*, the passage will mean, "who was called Beatrice by many, who did not know what calling is." Here *che* and not *come* is the proper word. But what is the meaning of this translation? Dante, who almost always explains himself, shall tell us: In chap. xiii of the *Vita Nuova*, we read: "Lò nome d'Amore è sì dolce ad udire, che impossibile mi pare che la sua operazione sia nelle più cose altro che dolce, conciossiacosachè *i nomi seguitino le nominate cose*, siccome è scritto, *Nomina sunt consequentia rerum*." Names follow the things named. Those who called Dante's lady Beatrice, without knowing this, did not know what naming is. The meaning of the passage in question, then, is: who was called Beatrice (*i. e.*, she that bringeth blessedness) by many who did not know that names follow, or are consequents of, things—that names of things tell their true nature. That Dante did not stand alone in this belief, every one knows, who is familiar with the ancient, long-continued controversy as to whether names were due to nature (*φύσει*) or convention (*θέσει*). See Lersch, *Die Sprachphilosophie der Alten*, Pt. I; Steinthal, *Gesch. der Sprachwiss. bei den Griechen und Römern*, pp. 72 sqq.; Scholia to Berlin Aristotle, p. 103. That Dante knew something of this controversy is shown by his Latin quotation.

2—*Convivio*, I, vii, 40 sqq.

Few passages in Dante have given so much trouble as the following: "Ancora è la obbedienza con misura, e non dismisurata, quando al termine del comandamento va, e non più oltre; siccome la natura particolare è obbediente all' universale, quando fa trenta due denti all' uomo, e non più nè meno; e quando fa cinque dita nella mano, e non più nè meno; *e l'uomo obbediente alla giustizia comanda al peccatore*." The last clause has hitherto seemed almost hopelessly corrupt. Witte proposes to read: *e l'uomo è obbediente alla giustizia quando fa quello che comanda la legge, e non più nè meno*. This is not an emendation, but a gratuitous reconstruction, such as any-

body could make. Nevertheless, it is acquiesced in by both Fraticelli and Giuliani. I think the initial corruption lies in the word *peccatore*, which some copyist wrote for *iperatore*, that is, *imperatore*. The rest of the clause was then altered so as to give some sort of meaning compatible with the change. The preceding clauses show the form which this clause must have had. It must have read: E l'uomo è obbediente alla giustizia, quando fa. So much is certain, and the rest at once suggests itself—quello che comanda l'imperatore (or, possibly, il comando dell'imperatore). How exactly this expresses Dante's earnest belief may be seen by comparing *Conv.* VI, iv, 55 sqq. "Chi a questo ufficio è posto, è chiamato *Imperatore*; perocchè di tutti i comandatori egli è Comandatore; e quello che egli dice, a tutti è legge, e per tutti dee essere ubbedito, e ogni comandamento da quello di costui prende vigore e autorità." Compare *Paradiso*, XXVII, 140 sq.

"Pensa che in terra non è chi governi,  
Onde si svia l'umana famiglia."

Cf. also *Conv.* IV, xvii, 47 sqq.

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#### ODINS NAME *Sanngetal*.

Von den vierzig verschiedenen Namen, welche sich Odin in Grimmsmal selbst beilegt, hat ein jeder seine besondere Bedeutung; die meisten verweisen auf irgend einen Mythos. Mehrere dieser Namen sind uns heute dunkel, weil der betreffende Mythos verloren gegangen ist; die meisten wurden von den Sprachforschern erklärt, doch gar manche dieser Erklärungen muss uns als an den Haaren herbeigezogen vorkommen. Nehmen wir, zum Beispiel, den Namen *Sanngetal*. Jakob Grimm erklärt denselben nicht, führt ihn in seiner Mythologie gar nicht an. Verschiedene altnordische Glossarien deuten den Namen von *sann*="wahr" und meinen, derselbe bedeute "das Wahre wollend oder suchend." Wie die Herren es mit ihrem Sprachgewissen vereinbaren können, aus *getal* oder *getall*, wollend oder suchend herauszudeuten, ist mir unerklärlich.—Hier eine andere Auslegung. Ich nehme an, dass in dem Originale, aus welchem

die verschiedenen massgebenden Edda—Handschriften das Grimmsmal copirt haben, sich ein Schreibfehler befand, indem der Abschreiber oder Sammler dieser Urschrift schon den Sinn des Wortes nicht mehr verstand und glaube, dass das Wort *Sangetal* heisst und heissen muss; dasselbe bedeutet Garbenzähler von Sange, nd. die Garbe, oder der Aehrenbüschel. Das Wort ist ähnlich gebildet wie das hochdeutsche *Rübezahl*, welches bekanntlich einen *Rübenzähler* bedeutet. Odin nennt sich *Sangetal*, weil er die Garben oder Aehrenbüschel zählt, die von den Bauern für sein Ross Sleipni auf dem Felde stehen gelassen werden. Der Brauch von einem Roggen oder Gerstenfelde an einer Ecke einen Büschel Aehren stehen zu lassen, besteht noch heute in Norddeutschland und zieht sich bis nach Thüringen und der Maingegend; ich selbst habe ihn als Kind vor einem Menschenalter in Deutschland beobachtet. Nicolaus Gryse schildert in seinem 1593 in Rostock erschienenen "Spiegel des Antichristischen Pavestdoms" folgenden mecklenburger Erntebrauch: "Ja, im Heidendom heben for Tid der Arne de Meiers dem Afgade, Woden umme god Korn angeropen, denn wenn de Roggenarne geendet, heft men up den letzten Platz eins idern Veldes einen kleinen Ord unde Humpel Korns unaufgemeiet stan laten, datsülve baven an den Aren drevoldigen tosamende geschörtet unde besprenget. Alle Meiers sin darumme her getreden; ere Höde vom Koppe genamen, unde ere Seisen na der sülven Wode unde geschrenke dem Kornbusche upgerichtet und hebben den Woden-düvel dremal semplick liid averall also angeropen unde gebeden:

Wode, hale dinem Rosse nu Voder.  
Nu Distel unde Dörn,  
Tom andern Jar beter Korn!

welker afgödischer Gebruk im Pavestdom gebleven. Daher denn ok noch an dissen Orden der Heiden gewanet, bi etliken Ackerluden solker avergelövischer Gebruk in Anropinge des Woden tor Tid der Arne gespöret werd."

Jakob Grimm sagt: "Ich habe mir erzählen lassen, dass auch im Oldenburgischen, in der Gegend von Kloppenburg, die Erntenden ein Stück Halme auf dem Acker nicht abschneiden und darum tanzen. Vielleicht wird noch jetzt

ein Reim dazu gesungen, sicher geschah es ehemals."

Münchhausen erzählt in Bragur VI. 1., 21-24 folgenden Erntebrauch aus dem Schaumburgischen: "zu Schaaren von zwölf, sechzehn zwanzig Sensen zieht das Volk aus zur Mahd, es ist so eingerichtet dass alle am letzten Erntetag zugleich fertig sind, aber sie lassen einen Streifen stehen, den sie am Ende mit einem Schläge hauen können, aber sie fahren nur zu Schein mit der Sense durch die Stoppel als hätten sie noch zu mähen. Nach dem letzten Sensenschlag heben sie die Werkzeuge empor stellen sie aufrecht und schlagen mit dem Streek dreimal an die Klinge. Jeder tröpfelt von dem Getränke, das er hat, es sei Bier, Brantwein oder Milch etwas auf den Acker, trinkt selbst, unter Hüteschwingen, dreimaligem Anschlag an die Sense und dem laute Ausruf, Wold! Wold! Wold! Die Weibslente klopfen alle Brotkrumen aus den Körben auf die Stoppeln. Jubelnd und singend ziehen sie heim. Funzig Jahre früher war ein Lied gebräuchlich, das seitdem ausgestorben ist und dessen erste Strophe lautete:

Wold! Wold! Wold!  
Hävenhüne weit wat schült,  
Jümm hei dal van Häven slit.  
Vulla Kruken un Sangen hüt hei,  
Upen holte wüsst mannigerlei:  
Hei is nig barn und wert nig old  
Wold! Wold! Wold!

In dieser Strophe ist die vierte Verszeile zu beachten, die von "vollen Krügen und Graben" (Sangen) handelt; sowohl die niederdeutschen, als friesischen Wörterbücher enthalten das Wort *Sange* für *Garbe* oder Getreidebüschel. Dasselbe ist aber weder im Altnordischen, noch in einer skandinavischen Sprache zu finden. Der Name Sangetal hat sich sogar als Familienname in Deutschland erhalten. Bis um die Mitte des 15. Jahrhunderts lebte in der Oberpfalz eine adlige Familie, *Stor von Sengetal*; schon der Name *Stor* zeigt den norddeutschen Ursprung der Familie. Dass der Name ursprünglich Sangetal lautete, geht aus dem Umlaut hervor. Wenn meine Auslegung richtig ist, dann wird dadurch bewiesen, dass auch die Götterlieder der Edda deutschem Boden entwachsen sind.

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#### NOTES ON THE *Andreas*.

Although the following notes have primary reference to Baskervill's edition<sup>1</sup> of this Anglo-Saxon poem, the numbering of the lines is, for obvious reasons, according to Grein.

1. *Hwæt wē ġefrunan*.—The metre requires *ġefrūnon*, or *ġefrunnon*. It is doubtful whether the grammarians are right in assuming in this case compensative length of the vowel, since that would yield a form for which a feeling could hardly have existed. *friune*, *friunen-dum* and *frunnon* cited by Sievers (Beitr., IX, 282), and *frenġ*, *frunġon*, favor the belief that the vowel was, at least for some time, kept short in the pret. pl., the quantity of the lost *ġ* falling to the share of the remaining consonant.

4. *hneotan*.—Read *hneotan*, as required by the metre. Grein records an erroneously constructed infinitive *hnātan*; the Bosworth-Toller Dictionary transmits the same. Grein's note to the text is better: "*hneotan*=*hniton*," but from his similar treatment of *scionon* Bēow. 303, s. v. *scānan*, and note to the text, we can only infer that he held such forms in some doubt. The matter is simple enough: *hneotan* (= *hneoton*), *scionon*, like *riodun*, *griopun*, to which is to be added *geweotan* (the manuscript reading according to Kluge, Engl. Stud., X, 118) Andr. 802, are all the result of *u-umlaut* in the pret. pl. of the first ablaut class.

24. *feorran cumeura*.—These words are clearly to be joined into a compound (cf. *feor-rancumene* Bēow. 361; Kluge, Beitr., IX, 188).

51. *ābrēoton*.—The infinitive *brēatan* is to be stricken from the dictionaries. The preterits in *ēo* are the result of a confusion with the reduplicating class, and should have received notice in Sievers' Grammar, § 384, 2.

145. *hwæs him beorht cyning*.—It must be kept in mind that the manuscript has *wæs*; that *hwæs*, therefore, which has given Lohmann and Zupitza (Anglia, III, 126 and 369) so much trouble, is but an editorial figment. Now since *w* and *þ*, letters of close resemblance in Anglo-Saxon writing, are abundantly confused by the scribes, we have but to read *þæs*, and all difficulty vanishes. In like manner the scribe has

<sup>1</sup> *Andreas: A Legend of St. Andrew*, edited with critical Notes and a Glossary, by W. M. BASKERVILL, A.M., Ph.D. Based on the Manuscript. (Part 1: Text and Notes). Boston, Ginn & Co., 1885.

given us *sēoðað* (l. 64), for *sēowað*, as is shown by *Béow.* l. 406. Baskervill's note on *sēoðað* may therefore be passed over.

301—303. *Næbbe ic fæced gold*, etc.—Baskervill's note on *fæced* is altogether astray; it is also unfair to Grimm. There is no ground for controversy; the poet wrote *fæted* here, just as in line 478; *c* and *t* in Anglo-Saxon writing are marked by a comparatively slight difference; careless scribes got them mixed often enough; the Andreas scribe did so not only in this instance, but also in line 332 where, in *sceattas* the *c* is reported to be "a correction from *t*." It may be of interest to observe here the ingenious appeal to this confusion of *c* and *t* made by Storch (Ags. Nominalcomposita p. 67) in assuming that *intinga* contains the element *inca*, 'causa.'

This passage of three lines has, from other considerations, occasioned considerable comment. Kluge (Beitr., IX, 191) sees in them an argument for the generic use of *sceattas*, a few lines above. Holthuer (Anglia, VIII, 28) calls attention to what he regards a non-Cynewulf construction in the five accusatives and the three genitives which, in his view, are here in regimen with *næbbe*. It remained for Schröer (Engl. Stud., X, 121) to say that *landes* does not well fit into the passage, and may be due to a blunder, leaving *locenra bēaga* to be construed with *wira* in limiting *gespann*. A parallel in the *Béowulf* (l. 2996), *landes and locenra bēaga*, has not been drawn into the discussion. Sievers (Beitr., X, 314) regards it as corrupt. Metrically, as it would seem, *landes and*, and *landes ne*, respectively, are to be eliminated; at least the justification, or the correction, of the one verse involves that of the other.

305. *pær hē on bolcan sæt*.—Baskervill had done well in giving a note on this interesting construction (see Sievers' *Heliand* p. 507, and Beitr., IX, 137).

483. *ést wyrðest*.—The demands of the metre (Beitr., X, 517) confirm the true reading *éste*, as urged by Grein (*Germania*, X, 423), and by Zupitza (*Anglia*, III, 369 f.).

489. *in and nú*.—This verse being too short by one syllable, I would suggest *pá in and nú*.

496. *beatað brim slæðo*.—According to the

best doctrine of metre *brim slæðo* must be taken together as a compound; *beatað* is therefore plural. Baskervill's entire note may be cancelled, for *preatað*, there cited, is the normal form; and *zanzað* (l. 890) is a plural, the construction looking to the implied sense.

516. *fréne zeféran*.—This collocation is of interest as furnishing a check upon Sievers' note on line 1692 of the *Béowulf* (Beitr., IX, 140); we here have evidence that compels us to see in *zeférdon* a verb, and not, as Sievers would suggest, a substantive.

523. *wuldres fylde*.—The punctuation and the reading of Grein's text is to be accepted. A passage in the *Crist* may be cited:

Cr. 406 f. *pú eart weoroda zod!  
forþon þú zefyldest foldan and rodoras,  
wizendra hléo, wuldres þines,  
helm atwihra!*

549 f. *Háru is zesýne, sáwla nergend,  
þæt þú pißsum hysse hold zewurde,  
ond hine zeonzne zeofum wyrðodest,  
wis on zewille ond wordcwidum.*

The last line offers obscurities for which light is furnished in a passage from the poem entitled, *Bi Monna Creftum*, ll. 8 f.:

*Ne bið ániß þæs earfoðsælig  
mon on moldan, ne þæs medspédiß  
lýtelhydiß ne þæs læthydiß,  
þæt hine sé árgifa calles bescyrge  
módes cræfta oððe mæzendæda,  
wis on zewille oððe on wordcwidum,  
þý lés hē ormód sý catra þinga, etc.*

We thus see that the Andreas poet has shortened his line by the omission of *on* before *wordcwidum*, and that *on* in the first half of the verse is the preposition, and not, as Grein proposed, a termination belonging to *wis*; the agreement between these lines, excludes the possibility of any such difference of form and of interpretation as is found in Grein's Glossary; *wis*, in these instances, is the same word. But what is this *wis*? The construction requires a substantive in its place, meaning wisdom, and in the one instance the genitive, in the other the dative case. The form of these cases would be the same, namely *wise*, of which the vowel has either suffered elision before an-

other vowel, or by a misconception of the construction, or by mere carelessness, been omitted by the scribe. In line 575 of our poem the scribe has also written *ȝif*, instead of *ȝife*.

630. *ond þe wyrda ȝehwære*.—I would change *þe* to *þéh* (= *þéah*), and so gain the adverbative element required by the sense; (cf. Daniel, l. 515).

770. *weoll on ȝewilte*.—Sievers' remark on this epic expression is worthy of mention; see Anglia, l. p. 579, note.

820. *berede*.—Read *herede*, and then consult Beitr., X, p. 305 to find that the poet has been true to the requirements of his art. Baskervill's note is a failure; "*moni mon wenep to don wel þet he dep al to cweade*."

857. *waldend weorðode*.—*weorðode* is clearly wrong; the metre requires a compound, and the sense a limiting substantive. Grein's emendation, *wecpþeoda* is in the right direction; I prefer to read *weoroda*.

892. *þe þára sceal fremde weorðan*.—I propose to read:

*þe þára fréan sceal fremde weorðan*.

1015. *ȝeséon under sunnan*. *Syb wæs ȝemæne*.—The reflexive force of *ȝeséon*, as observed by Kluge, is worthy of remark; it is also interesting to know that from this line light has been obtained for two passages in the *Béowulf*; see Beitr., IX, pp. 140, and 190.

1091. *ponne hle þá behtidenan*.—Grimm indeed retained *behlidenan* in the text, but added a note to show that it must be changed to *belidenan*.

1183. *iren ecȝheard ealdorȝeard sceoran*.—Napier's proposed reading, *ealdorȝeard* (Anglia, IV, 411), has evidently escaped the editor's observation.

1232. *þrágmeðlum téon tornȝeniðlan*.—In his Glossary Grein expresses the opinion that the alliteration here requires us to read *þrágmeðlum*. It is, however, *téon*, in this case, that has the stronger logical stress.

1254. *hálȝ heortan neh*.—I believe that *neh* should be omitted from the text. It would seem to represent an earlier *þéh*, which, by some mechanical blunder was repeated from

line 1252; in the manuscript from which our scribe copied, *þéh* (or *þéah*) of line 1252 may have been in a position from which the scribe's eye easily transferred it into this verse, occupying the line just below.

1379. *sé þe in meðum lu*.—The alliteration of the verse, no less than the sense, requires *meðum* or *neðum*; the latter form is according to the dialect of the poem as may be seen in lines 115, 102, 1266, etc.; although it would seem that the scribe intended, in this instance, to write *neðum*, a form made possible by line 158, *wæs him neð micel*. This conjecture is supported by Elene, line 629, where *swá móde* is undoubtedly to be read *swá neode*; and by Ps. 90, 14 where *neode*, for *móde* of the MS., has been received into the text.

1445. *lclélan*.—The verse being too short, we must read *lles lélan* (or *léla*), as in *Gúth-lác*, l. 670.

1509. *water widryniȝ*.—A twofold philological moral may be extracted from the textual criticism of this verse. On the one hand, the manuscript reading *widryniȝ*, as now reported, confirms the conjecture of Grimm; and on the other hand we may observe how Dietrich (K. Z., XI, 423 f.) stoutly opposed this conjecture, upholding with admirable ingenuity *widryncȝ*, which was then supposed to be the form in the manuscript.

1587. *heofon swaðrode*.—The editors have of course been right in restoring the alliteration by adopting *ȝeofon*. Baskervill has no argument in favor of *heofon*; to introduce a change in the sense with the second half-line, were in accordance with the best style of the Anglo-Saxon poet. A comma represents the strongest pointing that can be used after *swaðrode*.

1702. *Achaia*.—This is too short for a half-verse; I would propose to read *eft Achaia*.

In the preparation of a second edition Baskervill, it may be hoped, will seriously reconsider most of his "critical notes." There is at least one fact that an editor of an Anglo-Saxon poem may tranquilly take for granted, namely, that in the instance of every line he is dealing with alliterative verse.

JAMES W. BRIGHT.



# ACCENT COLLATION OF CÆDMON'S GENESIS B.

The writer has recently examined with some care the MS. Junius XI. in the Bodleian Library at Oxford.

This MS., as is well known, contains only the poems commonly known as the Cædmon poems, now usually designated Genesis A., Genesis B., Exodus, Daniel, and so on. The writer will shortly publish some remarks on the MS., and will give a detailed and somewhat minute collation of lines 235—851, usually known as Genesis B. This collation will, of course, be based on Sievers' text and, following Sievers, will disregard the MS. accents altogether.

But the MS. has many accents and Thorpe, in his well known edition, made an effort to reproduce them. His effort, however, was more praiseworthy than successful, and contains so many errors that a new collation, having special reference to accents only, may be useful. The collation below is therefore given. The references are to Thorpe's edition, and those words only are given which are incorrectly given there.

In regard to these accents it will be well to note:

I. Many of them are very faint in the MS. One would suspect that some not now visible have been worn away, and some may even have been lost since Thorpe's day.

II. One cannot be sure that these accents are all in the same hand, nor that they were inserted by the original scribe. Yet the writer leans toward the opinion that they may fairly be considered original.

III. In combinations of *ea* and *eo*, as *ongéan* and *spéon*, the accent is placed in the collation over the same letter as in the MS. In some cases the accent is between the two letters in the MS. and it is impossible to decide for which letter it was intended. In such case the mark (Λ) is used in the collation.

- 15. 19. *æne beam.*
- 20. *inc.*
- 16. 18. *his word.*
- 26. *his.*
- 30. *his gesceop.*
- 33. *æne.*

- 17. 1. *mod.*
- 3. *him rice.*
- 4. *hwitne.*
- 7. *gelic.*
- 9. *dýran his.*
- 12. *lête.*
- 13. *hît him.*
- 11. *leanes.*
- 16. *stole.*
- 20. *ofer moa wesán.*
- 22. *hête.*
- 23. *ongéan.*
- 26. *scene.*
- 27. *hwit.*
- 18. 4. *peodne.*
- 3. *gēong (Λ).*
- 8. *gód.*
- 12. *ofer modes.*
- 13. *anes.*
- 15. *stol geworhte.*
- 17. *his.*
- 28. *wundra.*
- 30. *to gyrranne.*
- 31. *stol.*
- 34. *geong gordomes.*
- 33. *hwey.*
- 35. *gód.*
- 19. 4. *rofe.*
- 7. *mine.*
- 9. *Ic wesán.*
- 10. *rædan on pis rice.*
- 17. *gehyrde.*
- 20. *ahebban.*
- 21. *word.*
- 22. *sinne.*
- 23. *dæd.*
- 24. *gedælan.*
- 25. *wite.*
- 27. *deð.*
- 28. *his.*
- 30. *mane mæran.*
- 31. *pá.*
- 33. *hean stole.*
- 34. *hete his.*
- 20. 2. *his mode.*
- 3. *grund gesecean.*
- 4. *wiles.*
- 6. *his hylde.*
- 8. *on dala.*
- 10. *geferum.*
- 14. *for sceop.*

15. *his* *dæd* and *word*.  
 24. *ge* *hwilc*.  
 21. 2. *wite*.  
 4. *forman* *siðe*.  
 6. and *sacum*.  
 8. *rices*.  
 11. *þe*.  
 13. *wite*.  
 14. *hatne*.  
 24. *word*.  
 27. *bótme*.  
 22. 1. *fyres*.  
 2. *onglæton*.  
 12. *hwi<sup>t</sup> tost*.  
 12. *héarran* (Λ).  
 12. *léof*.  
 19. *nlóbedd*.  
 20. *sceop* *naman*.  
 23. *sátan*.  
 21. *þ* (*later hand*).  
 24. *swéartan*.  
 26. *widnan*.  
 27. *sátán*.  
 31. *grundes*.  
 34. *for* *spéon*.  
 36. *éatra*.  
 23. 3. *word*.  
 5. *héortan*.  
 6. *utan*.  
 7. *wrað* *lic* *wite*.  
 9. *is* *st<sup>g</sup>de* *pés*.  
 11. *héan*.  
 14. *agan*.  
 18. *botme*.  
 15. *ures* *rices*.  
 21. *geméarcod*.  
 27. *minne*.  
 28. *stol*.  
 32. *minra* *hánda*.  
 32. *gewéald*.  
 35. *wesan* *ane*.  
 24. 2. *iren*.  
 3. *rideð* *sal*.  
 9. *úfan*.  
 15. *sal*.  
 18. *gebundene*.  
 22. *wihle* *mæg*.  
 23. *lioðo* (Λ).  
 25. *héardes* *irenes*.  
 26. *hate*.  
 30. *minne* *ic* *wat*.

25. 3. *rice*.  
 4. *ic* *minra*.  
 10. *gestælan*.  
 11. *lað*.  
 13. *beworpen* *wita*.  
 14. *wraec*.  
 15. *geleanian* *laðes*.  
 16. *besýrede*.  
 17. *geméarcod* *anne*.  
 18. *món*.  
 19. *ónlicnesse*.  
 21. *rice*.  
 23. *æfre*.  
 24. *his* *sóme*.  
 24. *gebetan*.  
 26. 3. *Ne*.  
 5. *his* *eádes*.  
 7. *mod* *onwææn*.  
 9. *rice* *wé*.  
 10. *gedon*.  
 10. *for* *læten*.  
 11. *his* *worde* *bebéad*.  
 12. *hím* *ón* *mode*.  
 13. *his*.  
 14. *secan*.  
 15. *grundas*.  
 16. *us*.  
 17. *bearn*.  
 20. *þeoden* (Λ).  
 21. *géara*.  
 22. *rice*.  
 27. 2. *gewéald* *ure*.  
 3. *lid*.  
 4. *leanum*.  
 5. *mine* *gife*.  
 6. *his*.  
 7. *minra*.  
 10. *ute*.  
 12. *hím*.  
 18. *rice*.  
 19. *welan*.  
 24. *pone*.  
 28. *is*.  
 30. *sar* *minum* *mode*.  
 51. *minum*.  
 36. *word*.  
 28. 1. *lare*.  
 2. *laðran*.  
 3. *hie*.  
 5. *bið* *wela*.  
 6. *wite*.

8. *his*.  
 9. *hú*.  
 12. *rice*.  
 14. *bið lean*.  
 16. *her*.  
 17. *fyre*.  
 21. *hatan*.  
 23. *ánwurdlice*.  
 19. *Siltan*.  
 24. *wordum and dædum*.  
 25. *lare*.  
 29. 3. *héarde*.  
      7. *up þánon*.  
      11. *mod*.  
      23. *rice*.  
      24. *gescéaft (Λ)*.  
      25. *gearone*.  
      27. *his*.  
      28. *fréo (Λ)*.  
 30. 1. *bí twegin*.  
      2. *beärmas*.  
      3. *utan*.  
      9. *béarn*.  
      13. *welan wawan*.  
      14. *gellic*.  
      17. *liðe*.  
      18. *lifes*.  
      26. *wesan*.  
      28. *his lif*.  
      32. *hean*.  
 31. 1. *beam*.  
      2. *bær bitres*.  
      3. *bú witan*.  
      5. *yffles godes*.  
      6. *gewan<sup>d</sup>*.  
      11. *beame*.  
      12. *Sceolde beniman*.  
      13. *dæda*.  
      14. *dréamas*.  
      15. *beon deað*.  
      16. *hwile*.  
      17. *his*.  
      18. *secan*.  
      19. *fyre*.  
      21. *is*.  
      22. *hwile*.  
      23. *laða*.  
      24. *boda*.  
      28. *beam*.  
      30. *genam*.  
      35. *worde*.  
      36. *laða*.

32. 1. *þé*.  
      7. *faran sið*.  
      8. *ófætes*.  
      9. *þin*.  
      11. *mara*.  
      12. *þin*.  
      14. *þin sceuran*.  
      21. *þinum*.  
      22. *dýrne*.  
      23. *word þine dæd*.  
      24. *his*.  
      25. *þin lif spræcan*.  
      28. *his*.  
      33. *rice*.  
 33. 3. *fare*.  
      6. *þinre spræce*.  
      8. *læran*.  
      13. *þé þinum*.  
      16. *þin*.  
      17. *rice*.  
      19. *stod*.  
      23. *gehyrde*.  
      25. *her*.  
      27. *byrd*.  
      28. *wif*.  
      30. *ic deaðes beam*.  
      35. *sé his*.  
 34. 1. *laðes*.  
      2. *fare*.  
      5. *boda*.  
      6. *þinra*.  
      7. *worda ne wisna*.  
      10. *þat bebead*.  
      12. *his word*.  
      15. *lare*.  
      16. *gelic bist*.  
      17. *his*.  
      20. *lacen*.  
      23. *min*.  
      24. *ic hyran*.  
      25. *ac forð faran*.  
      26. *geleasan*.  
      27. *up*.  
      28. *his*.  
      29. *sinum*.  
      30. *rice*.  
      32. *his*.  
      34. *wif*.  
 35. 1. *rice*.  
      8. *inc þat*.  
      10. *bod scipe*.  
      13. *weg*.

18. *faran.*  
 19. *lô.*  
 22. *ic wat.*  
 23. *mode.*  
 24. *minum.*  
 25. *wif.*  
 26. *wordum hiran.*  
 27. *his.*  
 29. *pinum.*  
 30. *bam.*  
 31. *wile.*  
 32. *ic.*  
 33. *æt.*  
 34. *pin.*  
 36. 1. *wide.*  
     3. *geseon.*  
     4. *stol.*  
     5. *þines.*  
     9. *his.*  
 10. *pinum wordum.*  
 15. *lare.*  
 16. *laðan.*  
 21. *an.*  
 23. *þine lare.*  
 24. *lað.*  
 32. *worda.*  
 37. 4. *hwil.*  
     5. *ic.*  
     8. *minum.*  
 37. *gelic.*  
 12. *spéon.*  
 19. *larum.*  
 20. *laðan.*  
 22. *deaðes beames.*  
 24. *dæd.*  
 38. 1. *word.*  
     2. *geseon.*  
     3. *laðan.*  
     4. *bestwac.*  
     6. *dædum.*  
     7. *hwitre.*  
 17. *wide.*  
 23. *nú geseon.*  
 25. *gode.*  
 28. *wordum.*  
 29. *mine lare.*  
 30. *scineð.*  
 33. *hwit.*  
 34. *his.*  
 39. 1. *minne.*  
     3. *mina.*  
     8. *his.*

9. *laðes.*  
 11. *lað gedað.*  
 14. *his.*  
 24. *lað.*  
 40. 3. *hefon rices.*  
     4. *hwile.*  
 11. *for bead.*  
 13. *beames.*  
 14. *word.*  
 22. *wid bradue.*  
 24. *an.*  
 25. *lað.*  
 26. *his bæc.*  
 29. *for bead.*  
 28. *deaðes beam.*  
 30. *for léc.*  
 31. *lað.*  
 32. *hete.*  
 34. *wac wifes.*  
 35. *wordum.*  
 41. 1. *his lare.*  
     6. *wordum.*  
     7. *terde tacen.*  
     9. *his.*  
 16. *his.*  
 17. *is.*  
 26. *geongor dóm.*  
 29. *þines.*  
 30. *his.*  
 34. *geseon.*  
 42. 2. *bewunden.*  
     3. *gesceop.*  
     4. *ic.*  
 14. *Gehyran rume.*  
 15. *wide geseon.*  
 17. *sidan.*  
 19. *gehyran.*  
 22. *onbat.*  
 23. *his.*  
 25. *goda.*  
 29. *his.*  
 31. *wordum.*  
 32. *gelic.*  
 43. 6. *stod.*  
     10. *næh.*  
     21. *rices.*  
     28. *onfon.*  
     31. *for lærde.*  
     35. *wifa.*  
     29. *gebod.*  
 44. 10. *wif.*  
     11. *wordum.*

17. *mod genam.*  
 18. *laðan.*  
 19. *larum hyrde.*  
 20. *ác wende.*  
 22. *wordum.*  
 24. *tacen.*  
 29. *his.*  
 31. *wife.*  
 34. *ác.*  
 35. *agan.*  
 45. 4. *for lor.*  
     6. *tó mete.*  
 10. *hlloh.*  
 14. *nú íc.*  
 16. *pinne.*  
 20. *unhyldo.*  
 22. *word.*  
 23. *lare.*  
 25. *rice.*  
 29. *pinum.*  
 31. *mode.*  
 46. 2. *pin mod.*  
     6. *godlice.*  
 17. *mode.*  
 19. *ús bedraf.*  
 20. *fyr.*  
 24. *stolas.*  
 27. *pin.*  
 47. 8. *for lore.*  
     14. *Nú.*  
     20. *bradan secan.*  
 48. 2. *for stodon.*  
     3. *word.*  
     4. *wif.*  
     5. *hof.*  
     12. *geræd.*  
     18. *hwilum.*  
     22. *nemdon.*  
     25. *his.*  
     30. *bare.*  
     31. *lic haman.*  
 49. 19. *rice.*  
     27. *word.*  
     30. *pis.*  
     31. *bebead.*  
 50. 7. *nu.*  
     17. *hwilum.*  
     18. *scineð.*  
     27. *wraðmod.*  
     29. *Nú.*  
     31. *godan.*  
     33. *minum.*  
     34. *for læred.*

51. 1. *æfre.*  
     2. *íc.*  
     5. *wifa.*  
     11. *wordum pinum.*  
     13. *pinum.*  
     18. *cuðe.*  
     19. *his.*  
     26. *deop.*  
     34. *nú íc mines.*  
 52. 3. *ac.*  
     4. *butu.*  
     6. *þisne.*  
     11. *sæton.*  
     12. *bidan.*  
     17. *lic homan.*  
     18. *leafum.*  
     20. *hæfdon.*

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#### FRENCH FOLK-TALES.\*

No department of study in recent times has had a more interesting history than that of popular tales, and none has been more fortunate in having thrown about it an adventitious interest which has vastly increased its scope and charm.

When the Grimm brothers began early in the present century to collect the household tales of Germany, they were at first actuated by a pious desire to rescue from oblivion the naïve creations of the popular fancy. If, however, the only interest in popular tales had been that of ordinary entertaining literature, they could never have become a subject of serious study to scholars, and by the time the taste of the public had changed sufficiently to make these tales attractive to the general reader, they would in a large measure have perished. For the artless productions of the popular imagination are like the delicate wild-flowers which retreat before advancing civilization, and are now to be discovered only in obscure nooks by the keen eye of the skilled collector. Fortunately the Grimms in ex-

\* EMMANUEL COSQUIN: *Contes populaires de Lorraine comparés avec les contes des autres provinces de France et des pays étrangers et précédés d'un essai sur l'origine et la propagation des contes populaires européens*. Paris, 1886, Vieweg, 2 vols., 8vo, pp. LXVII, 290, 376.

amining their hoard of stories saw that many were already familiar to them, and were to be found in other lands; and although the material for comparison was scanty at that day, it soon became evident that popular tales as far as gathered were substantially the same. This was the time of the discovery of the relation of the Indo-European languages to Sanscrit and to each other, and what so tempting as to apply this theory to popular traditions and make our nursery tales with our mother-tongue a part of our original Aryan patrimony. It remained to account for their origin. Here again the original collectors saw that the *motif* of many a household tale bore a striking resemblance to some familiar mythological story, and at once caught at the idea that popular tales were disintegrated myths. The comparative mythologists soon impressed into their service this now large contingent, and what these simple tales were made to do, the readers of Max Müller, Sir George Cox and Prof. De Gubernatis know full well. In their learned pages all popular tales are sun-myths and express the ever-varying but ever-similar phenomena of nature.

It was fortunate, as has already been said, that these tales were thus early invested with a pseudo-scientific character, as otherwise they would not have attracted the attention of scholars, and been so eagerly collected. Gradually the field of collection was enlarged beyond the countries inhabited by the Aryan people, and to the surprise of students the tales were still the same. Zulu, Bushman, Ananzi, and Kaffir tales from Africa, Japanese and North American Indian stories, Egyptian and Eskimo, South Pacific and Samoyed, all contain plots and incidents more or less resembling those of our own familiar nursery tales. Clearly the theory of the primitive Aryan origin of household tales would not explain this similarity and a new theory must be evolved. This has been done by Mr. Andrew Lang, who is well-known to American readers for his charming poetry and essays, but who is much more than the versatile *littérateur*, he is a profound student of mythology, and for many years has been interested in the question of the origin of popular tales. His theory of mythology may be found in the last edition

of the "Encyclopedia Britannica," and will be more fully exposed in a large work now approaching completion. His theory of the origin of popular tales first appeared in essays scattered through periodicals and afterwards gathered into a delightful book, "Custom and Myth" (1884), and may be most conveniently found in an introduction to Mrs. Hunt's translation of "Grimm's Household Tales," in Bohn's "Standard Library" (1884). Mr. Lang's theory of the origin of popular tales is, in brief, that "the peculiar and irrational features of myth and *märchen* are derived and inherited from the savage state of man, from the savage conditions of life, and the savage way of regarding the world." As to the diffusion of popular tales, he thinks: "it is impossible at present to determine how far they may have been transmitted from people to people and wafted from place to place, in the obscure and unmeasurable past of human antiquity, or how far they may be due to identity of human fancy everywhere." Finally, as to the relation between household tales and Greek or other civilized myths, Mr. Lang thinks that they occupy a middle place between the stories of savages and the myths of early civilizations.

This theory, it must be confessed, is singularly attractive and plausible, but it is too soon to pronounce definite judgment upon it. Too few savage tales have yet been collected, nor has the question of the introduction of tales among savages by civilized conquerors, travellers, etc., been sufficiently investigated. The writer showed some years ago that the "Uncle Remus" stories were not unlikely introduced into Africa by the Dutch and brought to this country by slaves, and that myths collected on the Amazon among the Tupi Indians had been introduced there in the same way.

While the question of the origin of popular tales is from its very nature a matter of pure hypothesis, that of their diffusion, it should seem, might be more rigorously demonstrated, and this is the object of a third great theory and the one held in the hook under review. As the older literature of India became accessible to scholars through the revival of Sanscrit studies, it was found to contain an enormous quantity of entertaining tales forming part of great collections often having an ethical aim.

It was soon seen that almost every popular tale of Europe had a counterpart in India, and a careful examination led some distinguished scholars, Benfey at their head, to believe that our household tales were brought from India within historical times by way of oral tradition, and especially by written literature in the shape of translations of the Oriental collections. As far as the latter sources were concerned the theory was susceptible of documentary proof, and has been shown to be correct in a very large and interesting literature devoted to the subject. This theory does not attempt to account for the origin of these tales in India, and they may be supposed to have sprung up in accordance with either of the above mentioned theories, or to have been the conscious creation of the Oriental fancy, and later converted into a medium for ethical instruction.

No matter which of these theories be adopted, it is clear that the study of popular tales is an interesting and profitable one, and fully worthy the attention bestowed upon it by scholars; and even if all the above theories be disproved popular tales will still remain the delight of childhood and the entertainment of maturer minds which have not entirely lost their pristine freshness.

What has been said above will sufficiently account for the great zeal displayed in late years for the collection of popular tales, and the great vogue just now enjoyed by their study. It should seem that little was left to do, and yet this is far from being the case. The scientific study of the subject beginning in Germany, it was only natural that the process of collection should there have been carried out in an exhaustive manner, and, in fact, there is scarcely a province or hamlet in Germany in which popular traditions of all kinds have not been carefully collected. In England but little has been done, and nursery rhymes and tales have almost entirely disappeared before the advance of modern education. For it is unfortunately true that while an educated person may read with pleasure a nursery tale, he is not likely to remember or repeat it. In Italy until very recently nothing had been done to preserve these precious fragments of popular literature, but now thanks

to a host of trained collectors Italy has furnished a noble contribution to European folk-tales. Spain and Portugal have also exhibited lately much enthusiasm in this field and folklore societies and periodicals are rapidly diffusing an interest in the subject.

France has been the most backward in collecting her own popular traditions, and for a reason which is interesting and characteristic. No country in Europe during the Renaissance broke so completely with its past literary traditions as did France, in none did such a radical change of taste take place. "Before Malherbe came" there was no literature worth remembering to the mind of the greatest critic of his age, and what interest could a literary circle imbued in the works of the Greek and Latin writers take in a nursery rhyme or tale? It is a remarkable proof of the soundness of mind of the greatest dramatic genius whom France has produced that he should at his day have recognized the sweet freshness of a popular refrain, and have seen that

..... cela vaut bien mieux  
Que ces colifichets dont le bon sens murmure,  
Et que la passion parle là toute pure.

But Molière could not change the taste of the time, at best he could only ridicule it; and when Charles Perrault, nearly twenty-five years after the great dramatist's death, published his "Contes de ma mère l'Oye," he did not sign them with his name, undoubtedly fearing that he would be ridiculed for such childish things. Nor did the great rage for fairy tales which followed upon Perrault's book do any thing for popular traditions, for the stories of Mme D'Aulnoy and Mme de Beaumont resembled the genuine fairy tale somewhat as the artificial flower does the real. It took over a century of time and no less a revolution than that wrought by the Romantic movement to bridge over the chasm opened by the Renaissance. Since then the French mind has been slowly awakening to the consciousness of the treasures of popular tradition which the country once possessed, and of which, alas! much has already perished through neglect.

The prejudice alluded to above at first limited the exertions of collectors to poetry, for the preservation of which even the government interested itself. So that now, as far as popu-

lar poetry is concerned, France is not far behind her neighbors. It is not so unfortunately with her popular tales, and until very recently there was scarcely a collection of any extent made with a scientific purpose. Within the last five years, however, a powerful impulse has been given to this study by scholars like Gaston Paris, Gaidoz, Rolland and others, and by periodicals like the "Romania" and "Mélusine," the latter devoted exclusively to popular traditions. Finally we may mention the great enterprise of the firm of Maisonneuve which is to embrace the popular literatures of all nations, and of which over twenty volumes are already published containing folk-tales and other popular literature of Brittany, Normandy, Picardy, Alsace, Corsica, etc.

Of all the collections heretofore made the one before us is unquestionably the most valuable and interesting. Published in part in the "Romania" from 1876—1881, these tales attracted favorable notice by their pleasing character and by the scholarly notes with which each story was accompanied. This was a kind of work in which the Germans had previously had a monopoly, but M. Cosquin showed that he was not inferior to the best students in that field by the range and accuracy of his comparisons. A separate edition of the work has long been desired and now appears in two handsome volumes with notable additions to the stories and notes and with a valuable introduction on the question of the origin and diffusion of folk-tales. One of the peculiar features of the work is that it represents the popular tales of a single town, Montiers-sur-Saulx, in the department of the Meuse, and were taken down exactly as they were recited by a young girl of the place to whom the largest part of the collection is due. This would at first seem to limit the interest of the work, but in fact it increases its value, for we may reasonably infer that the hundred and more tales in the book represent exhaustively those known in this particular place, so the work has the same sort of value as the complete catalogue of the flora or fauna of a circumscribed locality. We may see from it what a contingent a single town is able to furnish, and what vast proportion would be assumed by any thing like a general collection of the tales of the whole nation.

The introduction contains a valuable *résumé* of the various theories of the origin and diffusion of popular tales, of which, as has already been said, M. Cosquin accepts the Benfey theory, as continental scholars generally do, always excepting Prof. De Gubernatis. The theory upheld in the introduction is fortified by two appendices, one containing a detailed account of the Buddhistic origin of the legend of Barlaam and Josaphat; the other the Egyptian story of "The Two Brothers" (Maspéro, "Contes pop. de l'Égypte Ancienne," p. 5). The legend of Barlaam shows conclusively the very important fact of the early communication of legends, popular tales, etc., from the Orient to the Occident. The Egyptian tale reveals the possibility of such communication between India and Egypt at a still earlier period.

Then follow the French tales seventy-five in number, not including variants or nine stories given *en résumé*. Each story is accompanied by its variants where such have been discovered by the editor, and by comparative notes which often assume the proportion of veritable essays. The various methods of annotating popular tales may be roughly divided into three classes: first, a simple enumeration of the sources and imitations without distinction, as in Oesterley's edition of the "Gesta Romanorum" (Berlin, 1872); second, references to the sources of information concerning the story, or class of stories, or separate episodes, as in the writer's "Italian Popular Tales" (Boston, 1885); and, third, enumeration of sources and imitations with analyses of the stories compared, as in Cosquin's work, and R. Köhler's notes to Campbell's "West-Highland Tales" (in "Orient und Occident," vol. II). The first method is economical of space and affords a rapid survey of a particular story, but often leads to unnecessary labor in looking up resemblances which are slight, and above all does not indicate (except by a rough chronological arrangement) the important distinction between sources and imitations, a matter of greater interest, it is true, in *schwänke* than in *märchen* proper. The second method is a compromise between the two as to space, and is useful bibliographically. The third is the true method where time and space permit, and M. Cosquin's notes



are an admirable example of this method at its best. His range of reading is astonishingly wide, and he has not been slow to see the value of "savage" tales and those of the non-Aryan people. A list of works consulted forms a useful bibliographical index, but it is greatly to be regretted that the book contains no other. In a work containing such an enormous mass of references, some kind of a topical index at least is an absolute necessity, and every scholar who uses M. Cosquin's book will be obliged to make one for himself. No better exercise could be recommended to the student of popular tales than to make an index of these volumes. A careful reading of the text and notes and their arrangement by topics and classes would be the best possible foundation for success in this department of study, which, judging from the ever increasing number of books, is rapidly growing in popularity at home and abroad. Certainly no more delightful field of study can be found for the American student, or one which offers so much fresh material. Allen's "Slave Songs," Harris's "Uncle Remus" and Newell's "Games and Songs of American Children" were a revelation to most of us of what could be done in our very midst, and how much is still to be gleaned in the same field among the former slaves, and in the states once under the French and Spanish rule, to say nothing of the Indians, whose folk-tales have been so insufficiently collected.

Let us hope that works like Cosquin's will foster an interest in this fascinating study and lead to results which will redound to the credit of American scholarship.

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*Althochdeutsche Grammatik* von WILHELM BRAUNE. Halle, Niemeyer, 1886. XVI, 260 pages, 8vo.

This is the fifth volume of the series of short grammars of the Germanic dialects, edited by W. Braune. The other volumes are Braune's *Gothic Grammar*, Paul's *Middle High German* (the second edition with a valuable syntax), Sievers' *Anglo-Saxon* (translated and edited by Professor A. S. Cook), Noreen's *Old Norse*. The *Old High German Gram-*

*mar* had been half promised for the year 1882, in the author's *Old High German Reader* to which it forms a complementary volume.

Anyone who has tried to teach beginners O. H. G., according to the sound methods of the younger school of philology and the principles and results reached during the last fifteen or twenty years, has had a hard task using the *Hahn-Jeitteles* grammar and reader, or *Müllenhoff's Sprachproben* or *Schade's Lesebuch* and paradigms. The poor students were still more to be pitied, and doubtless envied their fellows who began Gothic with Braune's, or English with Sievers' books.

Taking only the sections of this grammar in the largest type the beginner gets all, if not more than all, the essential facts and principles of phonology and inflection. But Braune's best, most valuable and original work is in the *Anmerkungen* of which two-thirds if not three-fourths of every page is made up.

This matter is for the advanced students and the *Fachmann*, who will miss far less than before the exhaustive treatment of O. H. G. which we may look for, when Steinmeyer's and Sievers' collection and edition of O. H. G. glosses is completed. Braune's grammar is larger than any of the others, for which no apology is necessary, when we take into consideration the great variety of O. H. G. dialects and their diversified consonant-systems, incident to the so-called second shifting.

My first impression was that there was too much comparative philology in the phonology, but since we have to go back to West Germanic at any rate and since Braune reasonably takes for granted that Gothic has been studied, the General Teutonic basis was the one to start from. Old Saxon has perhaps been drawn in oftener than was necessary.

In the treatment of the dialects the chronology of the various developments of vowel and consonant receives special attention, which is a very valuable feature of the work. At the end of Chapter 1, on the vowels of the stem-syllables, there is an "*anhang*" containing something general on these vowels. It would have been more practical to have given the general principles of ablaut and umlaut at the beginning of this chapter, and in what is now § 50 the ablaut series without special reference

to nouns or verbs, as is done in the other grammars. Since in the second ablaut series *au* > *ou* is older than *au* > *ō* before *h* and the dentals, § 46 should have preceded § 45 and for this reason on pages 230 and 231 the second division of Class I. should have been the first.

The vowels of the syllables not under chief-stress are treated more fully and practically in § 54-77 than in any other grammar.

It is to be regretted that the terms *hart* and *weich* are still used. When I first found them in § 81, I was prepared for the "*stimmlose media*" *b, d, g*, which was sure to turn up later. See § 103, § 163. As long as Sievers and Vietor identify the South and Middle German surd stops + voice glide (*b, d, g*,) as "soft" or "*tontose*" "*media*" or "*stimmlose lenis*" whatever name this "*Unding*" may bear, the philologists will have them in their grammars. The only German authority in phonetics that agrees with Sweet and Storm is Kräuter.

If we were only rid of the terms *lenis, fortis, media, tenuis, hard* and *soft*! They cover the deep-seated error. The sound represented by the symbol *b* in the eyes of all civilized nations except certain Germans is a sonant lip-stop; whether this be strong (*fortis*) or weak (*lenis*), whether long or short, it always remains sonant. Now what may a "*stimmlose*" *i. e.* surd sonant lip-stop be? And yet Vietor says, § 102 *Ann.* of his "*Elemente der Phonetik etc.: Die Unterscheidung der beiden Glieder der Verschluss lautpaare gk, dt, bp beruht also erstens auf dem absoluten Moment des Vorhandenseins oder Fehlens des Stimmtons.*"

In § 95 the examples *fol*—*fohl*, *wolla* etc. will hardly be appreciated unless the references to Kluge are looked up. It would have taken little space to give the primitive forms with *ln* etc. Braune, Paul and Noreen say *a-declension* and *ō-declension*, Sievers *o-* and *ā-declensions*; I prefer Sievers' terms, which connect directly with the Greek and Latin declensions.

I am surprised, that Braune does not give the phonetics of *sch* < *sc, sk*, in § 146. The development was *sk* > *sky* before palatal vowels, *sky* > *s-ch* as in the modern Westphalian dialect, *i. e.* *s* + palatal spirant, this into the simple sound *sch*, Engl. *sh*.

Into all unsettled questions, as re-duplication

+ ablaut or re-duplication sans ablaut; *t*-preterite or *dh*-preterite or both; the origin of the long stem-vowel in the plural of Class V. of strong verbs, Braune wisely does not enter. He gives only the proper references to the latest and generally the soundest investigations on the subject, a praiseworthy custom, in which he follows his fellow-editors.

Though the table of contents is quite full, it is to be hoped that the second edition of the work will give us a complete index. Of the three misprints which I have noticed, even the one in *Ann.* 1 of § 91 is hardly misleading. The second *A. H. D.* in line 2 should be *N. H. D.* All instructors and students of the German language are to be congratulated upon the clear and sound presentation of its historical development from the oldest General Teutonic to the newest New High German, as given in Braune's O. H. G. and Paul's M. H. G. Grammars.

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#### BRIEF MENTION.

Prof. John G. R. McElroy (University of Pennsylvania) has published a book with the somewhat elaborate title: "Essential Lessons in English Etymology, comprising the history, derivation, composition, and relationship of English words; with lists of prefixes, suffixes, stems, doublets, homonyms, etc. For the use of schools (John E. Potter & Co., Philadelphia)." These pages are, according to the words of the Preface, designed "to render the elementary study of English Etymology at once simple and rational," by means of "simple explanations of the nature and origin of words, their growth and decay, the sounds that compose them, their history, and their relationship," which shall also prepare the student for subsequent "advanced studies, not only in English, but in language as a whole."

To this extent Prof. McElroy's doctrine is sound, namely, that there are certain principles of language that may with the best advantage be imparted to elementary classes; that many of the broader facts in the history of the student's vernacular can at an early age be acquired to a degree that must be favorable to

the expansion of the young mind, and to the ultimate apprehension of the laws of the great science of philology. But to select these broader facts, and to state them in terms that shall be unmistakably clear and comprehensible, is no easy task, and it is in this matter of selection, or rather of rejection, that Prof. McElroy has failed of his purpose. He has been too ambitious to make his book erudite and full: not guarded enough to exclude that which the student for whom he writes is in no way prepared to understand. This restriction applies particularly to the "lists of stems and affixes." The student will be able to get no more satisfactory results from these chapters than from Prof. Haldeman's appalling "Affixes," although it were quite possible to write a sufficient number of clear pages on the development and use of a goodly number of the most characteristic of such formative elements.

Theoretically Prof. McElroy is right in assuming that the student may thus early be told something of the physiology of the sounds of language, and of the laws of sound-variation; but in these departments of the subject nothing beyond a careful statement of the simplest elementary facts should be given in a primer. Prof. McElroy has here, too, attempted too much, and has often been quite inaccurate. The lessons on phonetics are curious; the student is, for example, told that the vowel sounds "are pronounced with the mouth and throat open," the consonants "with the mouth and throat more or less closed." Or again, fancy a young student struggling to realize such deliberate statements as these: "in pronouncing *u*, the mouth cavity is compressed towards the lips, and the lips are placed nearly together; in pronouncing *a*, the mouth is arched, and the lips are wide apart; in pronouncing *i*, the mouth is compressed towards the throat, and the lips are in a position between those required for *u* and for *a*." "l is produced by pressing the tongue slightly against the teeth, while the lips are nearly closed, but the breath uninterrupted;" final *r* "by setting the palate to vibrating." A single example in "Sound-variation" may serve to illustrate several points upon which it were useless to comment. In the word *help* (A. S. *helpan*) the vowel, according to the author,

shows umlaut (i-a > e), "the older form being *hilpan*." "Extracts from standard, or at least from good writers" are to furnish the basis for the introductory lessons, and yet, in the third lesson the youth is made familiar with the execrable fabrication, "non-comeatable." Prof. McElroy must be allowed to revise his book right speedily; let his best ideas be developed within the scope of one-half of the material here employed, and the value of the results will be doubled.

We would heartily recommend to our libraries and to all those interested in Romance or paleographic studies, the support of the following undertaking, announced by circular letter:

La Faculté des lettres de Lyon se propose de publier, par les soins de M. Clédât, professeur de langue et de littérature du moyen âge, une reproduction photographique du célèbre manuscrit, connu sous le nom de *Bible vaudoise*. Ce manuscrit, qui est, comme on l'a dit, "un des plus beaux ornements" de la bibliothèque du Palais des arts, à Lyon, contient une traduction, en langue vulgaire du XIII<sup>e</sup> siècle, des quatre Évangiles, des *Actes des apôtres*, de l'*Apocalypse* et des *Épîtres* de saint Paul, et se termine par un rituel vaudois ou cathare, qui offre le plus grand intérêt au point de vue de l'histoire des tentatives de réforme religieuse au moyen âge.

Le prix de souscription est fixé à 30 francs par exemplaire. A la mise en vente, le prix de l'exemplaire sera porté, pour ceux qui n'auraient pas souscrit, à 50 francs.

Address M. Bourgeois, Secrétaire du Comité de Publication, à la Faculté des Lettres de Lyon, France.

A reprint from *The Academy* (Syracuse, N. Y.) entitled: 'The mutual relations of the Colleges and Academies,' by Professor Waterman Thomas Hewitt, of Cornell University, has just reached us and we cannot urge too strenuously the reading of it upon those interested in secondary education. It is full of suggestive and sound doctrine:

The examinations held in our colleges indicate defects in our public school system; we should have uniform standards of examinations for teachers by competent scholars, orderly and progressive courses of study, and, instead of anarchy in text-books, such a system as would make uniform our public instruction. The public schools and the colleges should not be parts of independent and divergent systems. The higher should condition the lower; influence from above should work downward

through all the schools of the state, and advanced education should not be held in trammels by ineffective methods of teaching or organization in the subordinate schools.

Messrs Roberts Brothers (Boston) have just published a large volume (478 pages) under the title, 'Franklin in France,' by Edward E. Hale and Edward E. Hale, Jr. It is a selection from the mass of Franklin's correspondence that accumulated during his nine years' residence in France, and besides being of great historical importance, is of wide-reaching interest to the Romance Scholar. The "local color and the method of Franklin's life in France" are so faithfully given, the story of his association with Lafayette, La Rochefoucauld, Voltaire and a host of other celebrities, is told with so much directness and with so vivid, personal interest, through judicious and happy selections from the letters, that the attention of the reader is held as by an absorbing work of fiction. A little note in Franklin's French, the reply in a Frenchman's English, charming missives from female friends and kindly greetings from the great philosopher and statesman, are mingled here and there with state-papers, and serve to give us a strikingly keen insight into the customs, manners and modes of thought in France during these troublous times in America. No one surely can lay these letters down without being impressed with the deep sympathy felt for the American cause by the French, or without feeling that he knows more of the generous impulses that stirred the great heart of the French people in our favor. It is the intense personal element threading these letters that makes them of so great interest, and the publication of them just now is especially propitious, as they may be used with advantage in connection with the new work by Doniol, 'Histoire de la participation de la France à l'établissement des Etats-Unis d'Amérique.'

A course of six French Readings, beginning March 21st, 1887, will be given at Harvard University, on Mondays at 4 p. m., by Professors Bôcher and Cohn. These Readings are given for the purpose of enabling the French department to purchase books needed in the

special Library now in Sever Hall 21. The Readings will be distributed as follows:—

1. Alfred de Musset, *Carmosine*. Professor Bôcher.
2. *Chanson de Roland*. (Reading in modern French from the Old French text). Professor Cohn.
3. Molière, *La Critique de l'Ecole des Femmes*. Professor Bôcher.
4. Bossuet, *Oraison funèbre de Henriette d'Angleterre*. Professor Cohn.
5. Théodore de Banville, *Guinguère*. Professor Bôcher.
6. Beaumarchais, *Le Mariage de Figaro*. Professor Cohn.

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#### PERSONAL.

Mr. H. Schmidt, of Hoboken, N. J., known to our readers by his article, "Seneca's influence upon Gorboduc" (cf. MODERN LANGUAGE NOTES, Vol. II, No. 2), has been appointed at the University of North Carolina to fill the place of professor W. D. Toy, who is forced to give up his work temporarily on account of the effects of a fall from a horse. Prof. Toy hopes to return to duty at the beginning of next year.

Professor Ernesto Monaci (University of Rome) is occupied with carrying through the press a work bearing on the history of Italy. The Italian Government, with its accustomed generosity, has allowed him to discontinue, for this winter, his University lectures, that all his time may be devoted to this undertaking. The work in question is a MS. of the Vatican Library, which is being published, with facsimiles of the original, under the title: 'Gesta di Federico I.' and is an anonymous Latin poem of the twelfth century.

Prof. R. Wülker (Leipzig) has almost ready another installment of the new edition of Green's *Bibliothek der Angelsächs. Poesie*; this part will begin the second volume, and contain the poetry of the *Codex Vercellensis*.

Prof. Adolf Ebert (Leipzig) is seeing through the press the third volume of his "*Allgemeine Geschichte der Literatur des Mittelalters im Abendlande*." This new portion of the already famous work will have a special value to the student of English literature, inasmuch as the entire Anglo-Saxon period is here treated.

From an announcement in *Shakespeareana* we learn that Prof. Hiram Corson (Cornell University) is preparing for Heath & Co. a treatise on certain aspects of English Verse. The book is to bear the title, "*A Primer of the Æsthetics of English Verse*," and will be largely concerned with the development of Shakespeare's blank verse.

Prof. James Hampton Kirkland, recently appointed Professor of Latin at the Vanderbilt University, is a native of South Carolina, and a graduate of Wofford College of that State (A. B. 1877; A. M. 1878). In 1878 Mr. Kirkland was elected Tutor in languages, and 1882 made full Professor of Greek and German at his own College. The year following this last appointment Mr. Kirkland went abroad and studied Latin, Greek and English at Leipzig, obtaining the degree of Ph. D. in the year 1885, on the merits of an English dissertation, "The Harrowing of Hell." Prof. Kirkland is said to be at present preparing a paper on *umlaut* in Anglo-Saxon.

#### OBITUARY.

Carl August Friedrich Mahn, well known in America as the contributor of the etymologies to Webster's Unabridged Dictionary, died at his home in Steglitz, near Berlin, in the latter part of January. Dr. Mahn was born at Zellerfeld, Sept. 9, 1802. Nearly sixty years ago (in 1828), he began his uninterrupted and indefatigable career as a student and teacher of languages in Berlin, and at the time of his death was actively engaged on an extensive "Grammatik der provenzalischen Sprache," of which the first part appeared about a year ago. In addition to numerous "kleinere Schriften" and text-books for the practical study of languages, ancient as well as modern, Dr. Mahn's published works include: "Die Werke der Troubadours;" "Biographien der Troubadours;" "Etymologische Untersuchungen auf dem Gebiete der romanischen Sprachen;" "Darlegung der Kunst, die Sprachen auf die schnellste und leichteste Art sprechen zu lernen;" "Denkmäler der baskischen Sprache;" "Ueber die Entstehung, Bedeutung, Zwecke und Ziele der romanischen Philologie;" "Ueber die Epische Poesie der Provenzalen;" and various contributions on the etymology of geographical names. For a number of years, Dr. Mahn was prominently connected with the Berliner Akademie für moderne Philologie, established in 1872.

On the 19th of January, Dr. Hugo v. Feilitzen, Privatdocent for Romance Philology at the University of Upsala, died at Stockholm.

#### JOURNAL NOTICES.

##### REVUE INTERNATIONALE DE L'ENSEIGNEMENT.

**No. 1.**—JULLIAN (CAMILLE), *Histoire de la civilisation dans le Sud-Ouest de la France*.

BAYET, *Un professeur français*.—M. Belot.

##### REVUE DE L'ENSEIGNEMENT DES LANGUES VIVANTES.

**Janvier.**—DE TRÉVERKET (A.), *Etude sur Massinger*.

BAUER (A.) ET X. Y. *Les Agrégations des langues vivantes*.

**Fevrier.**—MAIGROT (N.), *Les langues vivantes dans le Lycée classique*.

KONT (I.), *Etzelburg*.

PINLOCHE (A.), *La nouvelle Orthographe allemande*.

##### REVUE DU MONDE LATIN. FEVRIER.

GUERRINI (ITALO), *Les hommes du monde latin*: Rocco de Zerbi.

MARIÉTON (PAUL), *Le Félibrige devant la patrie et l'école*.

##### NUOVA ANTOLOGIA. FASCICOLO II.

BONGHI (R.), *Le nostre commedie del secolo XVI. e un dramma francese del XIX.*

##### LITERATURBLATT FÜR GERMANISCHE UND ROMANISCHE PHILOGOLOGIE.

**No. 2.**—HOLTHAUSEN (FERDINAND), *Die Soester Mundart*. Laut- und Formenlehre nebst Texten. (Friedrich Kauffmann).

MENSCH (ELLA), *Die Scheideformen im Neuhochdeutschen*. (John Meier).

FREYTAG (L.), *Die älteren Theile des Kudruntliedes übersetzt*. (G. Klee).

HAUPT (HERM.), *Der Waldensische Ursprung des Codex Teplensis und der vorlutherischen deutschen Bibeldrucke gegen die Angriffe von Dr. Franz Jostes vertheidigt*. (R. Stähelin).

JOSTES (FRANZ), *Die Tepler Bibelübersetzung*. Eine zweite Kritik. (R. Stähelin).

KELLER (L.), *Die Waldenser und die deutschen Bibelübersetzungen*. Nebst Beiträgen zur Geschichte der Reformation. (R. Stähelin).

RACHEL (M.), *Ueber die Freiburger Bibelhandschrift nebst Beiträgen zur Geschichte der vorlutherischen Bibelübersetzung*. (R. Stähelin).

*Jahrbuch der deutschen Shakespeare-Gesellschaft*. (Ludwig Proescholdt).

WILMOTTE (M.), *L'Enseignement de la philologie romane à Paris et en Allemagne* (1883—1885). (Hermann Suchier).

SIEDE (JULIUS), *Syntaktische Eigenthümlichkeiten der Umgangssprache weniger gebildeter Pariser*, beobachtet in den 'Scènes populaires' von Henri Monnier. (G. Soldan).

KNOBLOCH (HEINRICH), *Die Streitgedichte im Provenzalischen und Altfranzösischen*. (C. Appel).

SELBACH (LUDWIG), *Das Streitgedicht in der altprovenzalischen Lyrik und sein Verhältniss zu ähnlichen Dichtungen anderer Literaturen*. (C. Appel).

STIMMING (ALBERT), *Der Troubadour Jaufre Rudel*, sein Leben und seine Werke. (Emil Levy).

STOPPATO (L.), *Fonologia Italiana*. (W. Meyer).

"Orlando" die Vorlage zu Pulcis "Morgante" zum ersten Mal herausgegeben von Johannes Hübscher. (Berthold Wiese).

#### SHAKESPEARIANA.

**January.**—MOFFAT (WM. D.), *The Story of the Boydell Shakespeare*.

**February.**—CORSON (HIRAM), *King John*.

**March.**—GOULD (C. H.), *Portia and the Office of Woman in the Serious Comedies*.

NORRIS (J. PARKER), *The Editors of Shakespeare*: XV, James Boswell.

HOLMES (N.), *The Authorship of Shakespeare*. (E. A. Calkins).

#### ZEITSCHRIFT FUER ROMANISCHE PHILOLOGIE. X. BAND. 3 HEFT.

MIEHLE (W.), *Das Verhältniss der Handschriften des altfranzösischen Gregorius*.

MEYER (W.), *Franko-italienische Studien III*.

HIRSCH (L.), *Laut- und Formenlehre des Dialekts von Siena*.

PAKSCHIER (A.), *Randglossen von Dantes Hand*.

STENGEL (E.), *Die altfranzösischen Liedercitate aus Girardins d'Amiens 'Conte du cheval de fust'*.

TOBLER (A.), *Die weinende Händin*.

ANDRESEN (H.), *Zu Amis et Amiles* und Jourdain de Blaivies.

SCHUCHARDT (H.), *Rom. illi, illui für lat. ille, illi*.

#### LITERARISCHES CENTRALBLATT.

**No. 5.**—FOERSTER, *Das altfranzösische Rolandlied*. Text von Paris, Cambridge, Lyon und den sog. lothringischen Fragmenten, etc.

Contains Dr. Heiligbrodt's *Concordanztafel* covering all editions in French, German, Scandinavian, Dutch, English and Latin texts; best edition we have.

**No. 7.**—BETTELHEIM (ANT.), *Beaumarchais*.

"Darf als eine in jeder Hinsicht abschliessende Biographie betrachtet werden;" makes use of material of last thirty years; many important modifications in Loménie's estimate of B.

**No. 9.**—FOERSTER u. KOSCHWITZ, *Altfranzös. Übungsbuch*. I. Zusatzheft: Rolandmaterialien.

Most highly recommended.

HARTMANN (K. A.), *Zeittafel zu Victor Hugo's Leben und Werke*.

H. is a Hugo specialist; "Schritt für Schritt wird der Entwicklung des Dichters nachgegangen; Manches bis dahin als feststehend Geltende erwies sich im Lichte der historischen Betrachtung als unhaltbar; Manches wurde berichtigt."

#### DEUTSCHE LITTERATURZEITUNG.

**No. 4.**—SÜPFLE (TH.), *Geschichte des deutschen Cultureinflusses auf Frankreich*. I. Bd. (Max von Waldberg).

Treatment of early period imperfect; of seventeenth century very unsatisfactory; from 1750 on, excellent. See about same estimate of this work in *Literarisches Centralblatt*, No. 9.

**No. 5.**—Ramón Lull, *Obras I*. Texto original publicado con notas, etc., por Jerónimo Ras-solló. (G. Baist).

"Libre del gentil e los tres savís" opens the series; contrary to supposition of editor and opinion expressed in the *Histoire Littéraire*, the author made use of an Arabic model, but does not give us an Arabic version; fine edition.

HONOTAUX (GABRIEL), *Etudes historiques sur le XVI<sup>e</sup> et le XVII<sup>e</sup> siècle en France*. (Erich Marcks).

Series of articles published originally in *Le Temps* and *La République française*; of a thoroughly popular character.

# MODERN LANGUAGE NOTES.

Baltimore, May, 1887.

## A FEW VIRGINIA NAMES.

### II.

The large Scotch-Irish element in the people of Virginia, to which many of its noblest and most valuable qualities may be traced back, has naturally left a strong impress upon its names also. Unfortunately, however, the two branches of the Celtic race have so fully amalgamated that any attempt to separate their descendants now would be fruitless. We can only designate them here as Celtic. Some of the more common may be mentioned here: *Baine* and *Bains* come from *banc*, white or fair, often spelt Bayne. *Brandon* probably from *bryn*, the brow of hills, or a ridge, still used so in Essex, whilst *Bran* survives in its native Wales. It is not quite safe to trace back to it both *Brand* and *Branl*, and *Brian* or *Bryan*, *Bryant* &c. *Brinton* is more certain. Far-famed Caradoc survives as *Craddock*, while craig, a rock, the English crag, has given us *Craig* and *Craik*, *Craikes*, with *Craighill*; also *Carrick* and *Garrick*. Old Irish Diarmid is anglicised Dermot, and in Virginia often *McDermott*. Don, which meant brown, gives to Ireland her *Don*, reappearing in Parliament as The O'Donor Don, whilst in America *Don* is as often borrowed from the Spanish Don, and often hides a Don Pedro. Duff, meaning black, remains unchanged as a name, but is apt to be mixed up with *Dove* and even *Dow*. Dun, so closely allied to Saxon dūn, our down, meant also the same and has given us directly names like Dunn, Dunning and Dunnington. Even Dunkirk retains the old word and *Dun* occurs in the Ariège department of France! The mysterious *Gallagher*, in all its variety of forms pronounced alike "Gallier," is often simply *Gallaher* and even *Gallier*. *Gough* means red and remains unchanged, but *McGeogh*, the same word originally, is derived from Eochagan, a famous chief of the fourth century, and appears in Galway and in Virginia now as *McGeoghan*, and now as *McGee*; *McGee* is evidently a shortened *McGehee*. *Gregg* has remained so, and again changed

into *Grigg* or *Griggs*. *Gwin*, meaning white, is a common name now, and often spelt *Gwyn* or *Gwynne*. The now obsolete "Hamo," who once appeared as *le breton* and as *le bard* on the Hundred Rolls, is no longer heard, except in its descendants *Hamm*, *Hamlin*, *Hammond*, *Hamlet* and perhaps *Hamilton*. *Moran*, a jealously guarded Celtic name, consisting of *mer*, the sea, and *vran*, a raven, thus producing *mer-vran*, a sea-raven, certainly contains the same word that appears in Armorican, in *Mersey*, the island of the sea, Mergate, now *Margate*, *mermaid* and similar words. A King called Conor or Concorar, who died 971 in Connaught as the head of his clan, has left his name to numerous *Conors*, *O'Conors*, *Connors* and perhaps also to the great philanthropist *Corecoran*: An old *O'Dulainé* became after the English conquest, a *Dulany*, which degenerated into *Delany* and *Delane*. The *Nailly* of the nine hostages, who in the fourth century was the head of all Ireland (?) survives as *Neill* or *Neale*, as *O'Neill* &c. The red color must have been a favorite with men of Celtic blood, since ross, roy and rud, all represent perhaps shades of the bright hue; they have given us names like O'Donovan *Rossa*, suggesting the Rossi and Rossini of Italy, *Roy* and *Ruddy*.

As the English *son* easily shrinks into simple *s* and Richard's son is known as plain *Richards*, or even *Dick's*, *Dix*, more simply still, the Celtic word for it Mab, has also a tendency to become first ap, as in the familiar name *Ap Catesby* or *Ap Thomas*, then an initial *P*, as ap Hugh changes into *Pugh*, and finally it softens into *B*, as in ap Evan, which now is *Bevan*. In this way ap Henry gives us *Penry*, *Perry*, *Parry* and even *Barry*. Ap Hewitt reappears as *Blewitt* or *Bluid* and ap Howell as *Powell*, although Chaucer's *Powel* is more likely the same as his *Powel and Jon*, our Paul and John, the Apostles. Ap Hugh becomes *Pugh* and probably *Pye*, though our early Chronicler, C. T. Smith, writes that "Master Lewis *Pues*, preacher, was so violent, that he was arraigned, condemned and imprisoned." Ap Llewellyn makes *Fuellen*, Shakespeare's neighbour at Stratford, and Ap Lhwd or Lwyd

gives us *Floyd, Flood, Blood* and others. Ap Owen is now *Bowen*, ap Rhys: *Price, Preece, Breese* and *Bryce*; ap Rhud becomes *Pruden, Prudee, Prewitt, Prewet* &c. The English form Rhudson is now contracted into *Rutson*, a favorite name in the Maury family. Ap Richard: *Prichard Pritchard* and perhaps also *Pickett*; ap Roderick is *Broderick* and *Brodie*, and ap Watkin probably *Gwatkin*.

For the same purpose many German families in Virginia still bear their forefathers' name in the form of the Latin Genitive, like *Petri* (filius), sometimes disguised as *Petrie, Pauli, Augusti, Jacobi* and *Ernesti*.

An inexhaustible source of amusement are the countless varieties under which German names appear when exposed to the cruel grinding-mill of American organs of speech. But it ought to be borne in mind that other nations have sinned thus before them. Do we not all know how the National Assembly of France in 1792 bestowed the precious boon of French citizenship upon a German poet of great fame, whom his countrymen knew as *Schiller*, but whom the French in their haughty contempt for all things across the Rhine designated as *Giller*. The *Moniteur*, giving the news, called him *Gilleers*, the *Bulletin des Lois*, unable to comprehend, shortened this into *Gille*. Thus endorsed, the official document travelled all over Germany—for five years!—and when it at last reached the poet by an accident, it found him with views entirely changed from those with which he had hailed the Revolution as the Morning Dawn of the World's Liberty.

What was gross ignorance in this instance, haughty indifference on one side and culpable negligence on the German side, accomplishes daily in our midst, and in Virginia, with her strange mixture of nationalities, perhaps more frequently than in other States. *Albright* reproduces the German *Albrecht* not inelegantly, thanks to the fact that both names have the same meaning; *Almond* sounds vicious, suggesting a very different idea from the original *Aleman, Alman* or *Alaman*, the ancestor of the modern French "allemand." The famous name *Astor* traces its German history back to the eighth century, when it appeared as *Asthar* or *Ast-her* (Heer, an army) and gradually changed into *Aster* and only recently into

*Astor*. *Baldwin* comes from the Old German *Baltwin*, in French *Baudouin* and in Italian *Baldovino*. *Barringer* meant originally "bearing" and "ger," a spear, and thus became in French: *Béranger*. *Bois* and *Boise* are sad survivors of the German *Böse*, as if attempting to hide the frequent meaning of *Der Böse* (the Evil One). *Bumgardner*, a common and much honored name in the Valley of Virginia, was once *Baumgärtner*, a tree-gardener, though probably in the first place the name of a place, *Baumgarten*, and not of a man. *Cline* is one of the many disguises under which the German *Klein* (small) hides itself, by the side of *Clyne*, *Little* and *Small*. *Creamer* or *Cremer*, identical with *Mercer*, comes from the German *Krämer*, a petty dealer. *Cockerdale* brings us back to a place, *Kocherthal*, the valley of the mountain stream *Kocher*, from which the first bearer of that name in this country, no doubt had emigrated. *Coon* or *Coontz* represent the familiar and by no means aristocratic *Kunz* of the fatherland. *Cryslaer* looks like a cowardly effort to conceal under a Dutch mask, that fantastic creation of fanciful Hoffmann, the *Kapell Meister Kreisler*, and yet they are one and the same! That *Eckerle* and *Eckerlein* should have become *Eckerly* is plausible enough; less æsthetic, to say the least, the change of the German's idol, *der alte Fritz*, as they love to call Frederick the Great in the Past and the Crown Prince of Germany for the Future, into abominations like *Freetz* or *Freetse*. *Hinds* succeeds fairly in representing *Heinz*, but *Jost Heit*, who with Peter Stephens founded in 1732 the town of Stephensburg in the Valley, has long since changed into *Hite*, as *Heiz* now appears as *Hayes*! Of all such German names that of a once famous general has probably produced the largest crop of disguises. *Nic. Herckheimer*, who died in 1777, after serving with great distinction in the army desired to restore the name which his family bore at home and wrote it thus. For already in 1715 an ancestor of his had dwindled into *Ergemar*; in 1752 he transmuted himself, no one knows why, into *Kirckheimer*; in 1756 people called him *Harkemeier* and soon after he became *Herkamer*. Then the change was easy, first into *Herckemer* and finally into *Herkimer*, which is its present



shape both in the interior of New York and in Virginia. The diminutive Merkele became *Markley*, and Müller branches off into *Miller*, *Muller*, *Moeller* and a variety of similar forms. Of the odd name Neiswanger, very frequent in the Valley, it is said that once it was in imminent danger of becoming *Icewater*! The bold Schütze or hunter of the Germans, changes into *Schults* and *Sheets* as the peaceful Schäfer becomes *Shafer*, *Shepherd* and even *Sheffey*! The great Composer Wagner's relatives here prefer to be called *Waggoner* and who can object?

At times a double allegiance is claimed for such names as when the frequent *Bumgardner* derives its form now from the German Baumgärtner and now from the French Bon Garçon (our Goodfellow). The puzzling name of *Higginbotham* may be good old Saxon; but it is quite as assuredly an Americanized form of the German Ickenbaum (Oak tree). *Wertenbaker* is evidently Würtemberger, but a family of that name is now in the second generation already threatened with a reduction to *Wert* only. *Segar* may in like manner descend from the cigar; certain families, however, trace it to a German ancestor, called Sieger (victor).

*Dutch* names are naturally rare in Virginia, where Dutchmen never loved to dwell. The *De Conincks* of Holland appear in the records now and then; leaving us in doubt whether the name is derived from the Old Saxon cynning, our king, or the Latin cimiculus, as others claim. The man from Ghent becomes, as at home, so in the Colony also, a *Gaunt* or *Gant* and *Gantt*; he from Bruges a *Bridges*; the *Jansen* retains the Dutch form of our Johnson and Mr. *Netherlands* openly proclaims his fatherland. The noble family of De Hoghstepe is reduced to republican *Huckstep*, and may even have dwindled down into *Huck*; *Dutchaminny*, which surely looks as if it owed allegiance to Dutch fathers, has no such kinship; but is the name of a Frenchman, one of the early owners of the Iron Mountain near St. Louis, but so disfigured as to defy all efforts to trace its pedigree.

No race has been called upon to suffer injustice not only but indignities of every kind like the oldest of all Earthborn races, and none they have probably resented more deeply than

the enforced change of their names. How often have they not been called upon, as an outcome of long, fierce persecution, as in Spain, or in times of profound peace, at the caprice of a tyrant, to abandon the time-honored appellations of their ancestors and to appear in new, often grievously ludicrous garments! And yet with that tenacity of theirs which marks them among the nations of the earth, they cling here and there to their precious heirloom. The *Cohens*, whose name means Priest, abound and claim all to be descendants of Aaron, even when partly disguised as Coons, Kuhns, Coontz, Coen and Coens. Naturally their Hebrew and Syriac word *Abba*, familiar to us in "Abba Father," remains among them, while it has given us our Abbot. They retain also the Father's son in the Syriac Barabbas. Their great father *Abraham*, now in Arabic Ab Raham, the father of a great nation, whom strangely enough the Brahmans of India also claim as the ancestor of their race, lurks under a number of disguises, like Abram, Braham, the sweet singer, Brachman and others. *Adam* is succeeded by Adams, Adamsons, Adies and Addies. The Punic name of *Anna*, born by Queen Dido's sister and Hannah have passed over to Christians; so has *Eva* or Eve, while Heva remains Jewish property. *Bacharach* seems to be a favorite name among them, perhaps because it represents the Bacchi Ara, which the grateful Romans raised on the banks of the Rhine in honor of the golden wine made at the place, from which Jews were forced to take their name. The form of Backrack, familiar to readers of Old English plays, seems to have disappeared. The *Baaltis* of the Phoenicians, at an early period known in Syria, appears in Virginia as *Balthis* and like forms. *Absit omen*! *Benjamin*, the Ben Jamin, son of the right hand, is common enough and reappears vulgarly as *Jemini*! (not from the Twins), and readily takes thus the place of the Latin name Felix. Bensons abound likewise. Wise *Daniel* has perhaps more Christians than Jews to represent, and readily produces Daniels, Donelson and—by mixture with another name as Donaldson, precisely as *David* gives Davy, Davies, Davidson, Davyson and Dawson, with others. *Eleazar* (God is Helper) is rarely preserved pure; *Lazarus* is a more

popular form, St. Lazarus being the patron saint of the sick, whilst Lazar has become the name of the leper in the East, from whom we have our Lazar House and our Lazaretto. *Elias* has numerous disguises, now Ellis, Ellice, and Ellison, it is often Elsom, Elkins and Elkinson or even Elliot, Elliott and Elliotson. *Gerson* reappears as Garson and Garrison. The rare name *Jobel* is simply the Hebrew root of our Jubilee, whilst *Jordan* may represent the sacred river, although in Old English the name is often called *Hodiermus*. *Gideon* changes into Gidding or Geddes and *Jacob* often into Jake, Jacobs, Jacobson, Jaques, Jackson: *Jude*, rarely met with on account of its kinship with Judas, reappears—though not among Jews—as Judd, Judson and Judkins. *Levi* has a tendency to mingle with Lewis, but has entered the highest ranks of society. The French Duke de Levis owed the preservation of his family to the Virgin, who said to him (says the Legend) *Couvrez-vous, mon cousin!* and the Levesons or Levisons belong through the Gowers to the peerage of England. *Maria*, the Greek form of the Hebrew name Miriam, is rare among Jews, who prefer their own form. *Marion* may be derived from it, as Marionettes certainly was, since they originally represented little statues of the Virgin Mary. *Luke* has produced Lucket and Locket, besides Luck itself; also Locock and Luckworth. *Moses* and its French form *Moïse* are frequently met with; Christians are apt to disguise them under forms like Moss and Moseley or Mosely, as the great composer Herz Adam Levy concealed his name under: *Halévi* (H. A. Lévi). The beautiful *Emanuel* or Immanuel is a favorite among Jews, rarely shortened, with us, into Manuel. *Matthew* is rich in descendants like Mathews, Matty, Mattison, Madison, Matson, &c. *Michael* on a rock becomes Carmichael; elsewhere Michie, Mike and Mickle (also from mycel, A.-S.) *Paul* of doubtful pedigree has a host of descendants; Paulett and Pawlett, with Powel, Powell, Polk, Pollock, Paulson and Polson, Pollard and even Porson is claimed. *Salomo* seems to be specially obnoxious to the faithless Jew of our day who tries to conceal it in many ways: Salmon and Sloman are quite common, Salome perhaps less so, but Salms, Salmsand Solms are unjustly suspected, having

a different ancestor. *Samuel* (asked of God) has lost much of its Old Covenant perfume, and assumes readily forms like Sams, Samson and Sampson. Punch's dog Toby is rare in America, perhaps rarest in Virginia and yet its oldest form, the Hebrew Tovi-jah (God is Jehovah) ought to commend it to pious Jews. Tobit and Tobias occur now and then; but Tobin, Dobin and Dobbin, which are often claimed as modern variations, descend from no apocryphal hero, but from the Norman name of St. Aubin. Of the four Chiefs of angels, whose names all bear the name of God (*El*) *Gabriel*, who carries and delivers messages and *Michael*, the champion of the hosts of the Lord, are more popular in our day than *Raphael*, whose duty it is to take the souls of the departed to God, and *Uriel*, who, on the Last Day, will gather all to appear before the Judgment Seat.

Special Jewish names appear in various parts of the Union and have spread from there to other States and thus also to Virginia. Thus in the bleak month of February 1617, a number of Danish Jews left the island of Curaçoa, unwilling to bear any longer the yoke of intolerance and persecution, and landed near Newport, R. I. The colony was reinforced, a hundred years later, by Spanish and Portuguese Jews, so that in 1763 more than three hundred children of Israel lived there in peace and prosperity, among whom were sixty wealthy families who built the superb Synagogue, long used by their descendants. Either a Lopez or a Moses is reported to have been the last survivor. Before that sad day, however, one called Abraham Riveira, nobly vindicated the honesty of the race. He had failed in business and the creditors had given up all hopes to recover their money, when a few years later he invited them all to dine with him. As they sat down and opened their napkins, they found every one the full amount of his dues, with interest, in the snow-white folds and great was their rejoicing. Well may the few bearers of that name in Virginia be proud of their noble kinsman; nor have the Touro of R. I. or the Tulane of La., whose names likewise occur in the Old Dominion, less reason to remember Abraham and Judah Touro's rich bequests in Newport, and the great University,

called after Tulane, in New Orleans. A Portuguese Jew, calling himself De Lyon, was specially sent for, to teach Southern States how to raise grapes and make wine, and an Abraham De Leon in 1734 actually went to Georgia and for a time flourished there greatly. Other name-sakes have since made themselves known in the public service, in Literature and, in Virginia also, in kindred pursuits. Why *Hart* should have become a favorite name of Jewish families is not explained. Curious combinations like that in Mr. Thomas Jefferson Levi's name may find their key in the fact that Captain Levi, a distinguished captain in the U. S. Navy became the owner of Château Monticello, as he liked to call the great President's Virginia home. *Seixas* is another Portuguese name, well-known in Virginia, though cruelly ill-treated in the pronunciation.

Unfortunately the rulers of many European countries seem to have taken savage pleasure in persecuting the poor Jew to his very name. While Spanish monarchs gloated with delight upon the brutal spectacle of roasting Hebrews and while English sovereigns, perhaps more brutally still, had the rich Jewish money-changer's teeth pulled out one by one, till he consented to ransom them by so many gold crowns, German rulers compelled their Jewish subjects to give up the most highly valued patrimony, the name of their forefathers. Many took in their place the name of the locality where they were born or then dwelt, and hence the number of Frankfurter, Wiener, Hamburger, Bamberger, Posener and Stettiner, in our large cities. Others preferred fanciful designations, and now appear in Virginia as Rosenthal or Lilienfeld, as Grünbaum or Blumenberg, which soon degenerated into Rose and Lilly, Greenbom and Blumberg, &c.

"No man that hath a name,  
By falsehood or corruption doth it shame,"

may have been true in the days of the great Bard, but in our time the Celestial Empire has sent us many an example of the contrary. It is said that "Shon" the veritable John, feels unspeakable horror at the idea of exchanging his own, mysterious name for that of the outside barbarian, but the result is that he cautiously conceals his true appellation and stoically submits to any and all designations ignorance

or caprice may bestow upon him. *Hop Song* sounds suspicious, Ah Sing and Ah Chung have more of the national nasal twang when properly intoned, but when we read over a clothes dealer's shop in San Francisco his name: "Try On," we can hardly fail to smile and not to try. Our *Ah Kung* was poor Fred. W. Loring's well-known Je Horge, he having selected George as his favorite name in place of his native name. Unfortunately the honesty and deftness of hand which made the Chinese at first so popular, has well-nigh vanished, and with it, his propensity to cheat.

Of French names preceded by the magic particle *de*, which originally simply served to connect the real name of the person with that of the place from which he came, or which in rare cases, he may have owned, we have naturally but few in Virginia, and such as survive, are sadly disguised. A few of the better known may follow here:

*Dobrees* in Virginia and *Dobberys* in North Carolina were once upon a time called d'Aubry (Albericus); *Danvers* came from Anvers, (Antwerp). *Darcy* is found by the side of *d'Arcy*, (Adrecy); *Dobin* and *Dobbin* come from d'Aubain (Albanus), so does *Doben* and *Dabney*. *Chambers* was once de la Chambre, as *Shands* was de Champ. The Huguenot *Fountain* comes from ancestors de la Fontaine; *Doolittles* are said to be originally de l'Hôtel, as *Hog*, *Hogg* and *Hoge* trace their name to the family that came from the Cape de la Hoge. *Delancys*, *Delanceys* and *De Lancys* owe their name in this country to Etienne de Lanci, who in 1684 came to New York. *Leland*, a name connected with hotels like no other, was once de la Lande, as famed *Lamar* was de la Mar. *Munford*, often spelt *Mumford*, claims descent from le Sire de Montfort, sung in many a ballad. *Pinchback* or *Pinchbeck*, a name with unpleasant associations, goes back to Elmer de Pincebec, to whom in 1503 the Abbey of Croy lands were granted by Thorold, the Sheriff of Leicestershire. *Salé*, *Sales* and historic *Lassalle* are, like the English name of *Sala*, derived from de la Salle, a name surviving in the Vosges and the Haute Garonne in France! A sad mispronunciation is *Detreville*, as the name is sounded even when correctly written *de Treville*, the man of the three towns.

Common French names, having no such territorial claims are, of course, more frequent, but also less interesting. A few cases are exceptions. Thus *Baldwin*, derived from Pierre Baudouin, who after the revocation of the Edict of Nantes, came to Portland, Me., was born by a Governor of Massachusetts, whose son, Minister to Spain, founded Bowdoin College. Kinsmen spell the name *Bowden*, *Boden* and *Bodens*. The *bajulus*, or bearer of candles and crosses in solemn procession, became early a man in authority, appearing, unchanged in a MS. of 1479 as a Magistrate, and later on, as *hallious*, actually, as the Regent of the realm! From him the French *bailli*, and our *Bailey*, *Baily* &c. Another such personage, the *bedellus*, appeared early as *bedeau*, and is now *Bedte*, *Bedette*, *Biddle* and *Beadle*. *Barringer* is *Béranger* in France, and *Baring* the *Beringarius* of the Crusades. *Beirne* is a recent form of the name which the great poet himself treated now with almost religious reverence as *Birón* and now, with mocking levity as *Byrne*, while the world adheres to *Byron*. *Burgess* is the simple bourgeois, easily identified with Sp. *Burgos* and It. *Borghese*. Much has been said in favor of deriving *Carter* from *Cartrait* and *Carteret*; unfortunately the Rolls tell us that William the Conqueror was accompanied, among others by "William the Carter" also, "Hugo the Taylor" and "William the Drummer" even, while *Carter* or *Cartter* is invariably translated into "cartarius vel bigarius." *Champ* comes from *les Champs*, quoted as early as 1273. *Crozet*, a town on a railway, bears the name of the engineer who built a tunnel in the neighborhood. A M. L. word *crota* or *crozum*, appears in the Jura as "les Crozets," the Caves, from which the name is derived. *Kennard* and *Kinnaird* owe their ignoble origin to the low term "caignard," a dog of a rascal. The French *chanon* (*canonicus*) has here become *Shannon* and *Dreux* (*Durocassus*) simpler *Drew*. *Stamps* can easily go back to "Estampes," but to claim for *Gunter* a derivation from "gant d'or," a famous adventurer accompanying the Conqueror, is rather venturesome. *Grinnan*, sadly represents "Grignan." The origin of *Huger*, much inquired after when a Huger, with a Bellman, attempted to free La Fayette at Olmütz, is

uncertain; it may be derived from French "Hugues" (Hugo) and run parallel with *Hugh* and *Hughes*. The gifted Attorney General of the U. S., *Legaré*, owed his name to an ancestor called "l'égaré," and fortunately did not live to see it corrupted into *Legree*. The *Manigaults*, appearing in 1685 on the Cooper River near Charleston, S. C., of whom one built a fine church in town and another gave a fortune to the Revolution, have at home and in Virginia to submit to being called *Marygold*. In like manner the noble Mohuns have here become *Moons*. The Latin *minium* in the form of *miniaria* gave rise to "les minerais" in the Jura, and to "le minier" of common life. Thus named they appear in Virginia records, but soon subside into *Minors*. "Olivier" (*olivarius*) became both *Olivier* and *Oliver*, while "St. Olive" changed into *Toliver*, as it appears first in the Marquis of Chatelleux' *Memoirs* (1787) and also in R. Berkeley's works. *Pierce* with its almost endless varieties of *Peirce*, *Pears*, *Pearce*, &c. goes back to simple "Pierre and Pierres," whilst Jean de Ribault, who appeared already in 1562 on the River "du Mai," has suffered gradual decline, till now it is *Ribble*! In a similar way "Sevier" (perhaps *Xavier*?), was represented by Jean Sevier on Holston River, the first Governor of Frankland, who died in 1815, whilst his descendants are simple *Stievers* or *Seavers*. But what shall be said of that real Proteus among names, which varies in a thousand forms, from the fullest It. *Tagliaferro* to the shortest and most recent *Telfer* of Virginia? We all know the merry *Tailtefer*, who marched chanting before the Conqueror's host when landing; we know Dr. Patrick *Tailfer*, whom Gen. Oglethorpe loved not and whom Wesley called a sort of High Priest of insubordination (*Plain Dealer*, 1758). But why Virginians should write their name *Taliaferro* and pronounce it *Toliver*, is not explained, nor why the same name in Ga. reads *Telfair*, in Ark. *Telfer*. The family of "Tazouille" of long and high standing in this country, has always been *Tazewell*.

But who will give us the name of that marvellous Frenchman, who early in the last century lived in Craven Co., S. C. teaching the Indians the beloved contredanses of his own,

fair France, playing on the flute or the haut-boy, and received a good estate in payment for his instruction? "Because," adds Oldmixon (I. 517), "it seems the Barbarians encouraged him with the same extravagance as we do dancers, singers and fiddlers (sic), his countrymen, in our day."

Nor were other pursuits less well represented among the French colonists and emigrants who have bequeathed their names to our generation. "Le bachelier" (baccalaureus) is now a *Batchelder* or a *Bachelor*; "Le Blond" a *Blount* or *Bland*. "Le boutillier" (butilarius) is often still *Boutillier*, but more frequently *Boteler* or *Butler*. "Le collier" remains *Collier*, but "Le Corbeau" is *Corbet* or *Corbett*, perhaps also *Corbin*, with ravens in their coat of arms. "Le Corteis," as Chaucer calls his "gentil and affable young Squire," is Mr. *Curdis* now, and "le Ferrier" (farrator in the fifteenth century), Mr. *Farrar* or *Ferrets* or briefly *Farr*. The "Le Fèvre's" have in many families preserved the old name for Smith unchanged, only now and then it is miscalled *Lafèvre*. "Le ligonier" is simple *Ligon* and "le maçon" either *Mason* and *Massie* or *Macon*. "Le petit" survives as *Petit*, but also appears as *Pettus* and shortened *Pitt* and *Pitts*. The "petit Colas," little Nicholas, has become *Pettycolas*; but *Pettygrew* is said to be an ill-treated Pedigree. "Le picoté," the unlucky man, whom small-pox has left pitted, is now called *Pigot* or *Piggot* (qu. Peggoty?), *Picket* and *Pickett*. "Le sellier" now calls himself *Col. Sellers*; the great forest-poet drew from "le taureau" his name *Thoreau*; and "le toillier," the clothier, survives in the strange form of *Le Tellier* or *Letellier*.

French Saints were but scantily represented in an emigration consisting so largely of Huguenots. Still, there are a few who have survived all the misuse of generations. St. Avit exists as *Davit*; St. Benoît as *Bennet*, of old an exorcist and as such one of the minor orders of the Catholic Church, so that in the fourth century already a "benet" was a conjuror. St. Brice is still *Brice* or *Bryce*, when not derived from Ap Rhys; St. Claire is *Sinclair* or *Sinkler*! and St. Denis *Dennis* or *Sidney*. St. Gilles, from whom Gil Blas derives his name, exists as *Gilles* or *Gillies*; St. Menge as

*Minge* and St. Maur as *Seymour*. St. Paul has suffered sadly; it is now *Sample*, *Semple* and even *Simple*; and the extraordinary Saint, known as St. Point, but really Pontius Pilatus, has been changed into *Pointz* or *Poyntz*. St. Quint, finally, furnishes *Quincy* or *Quincey*.

Many of these names, no doubt, have and others claim, a different pedigree from the one here alleged. It was the writer's main wish to call attention to a subject well deserving it, and to elicit discussion, which cannot but lead to higher and better results.

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#### THE PROBABLE SOURCE OF GOETHE'S "GOLDSCHMIEDSGESELL."

In many cases we have been so fortunate as to trace the models and sources of Goethe's poems, especially those which owe their existence to some Volkslied. The "Goldschmiedsgesell," however, though evidently showing features of a similar origin, has always puzzled the commentators. Viehoff, in his 'Erläuterungen zu Goethe's Gedichten,' remarks that the model which Goethe had in mind might still be found in some popular song. Duentzer, in his assumed infallibility concerning all questions relating to Goethe, pretends, as the habitual opponent of Viehoff, that the poem was probably based upon personal observation made by Goethe, and that it was useless and unnecessary to search for any other source than this. Von Loeper, finally, contents himself with stating the only fact we know: that Goethe, on his return from Karlsbad in 1808, wrote the poem while staying at Hof.

Recently my attention was called to a certain resemblance of contents and form between the "Goldschmiedsgesell" and an English ballad of great popularity, 'Sally in our Alley,' by Henry Carey. Before raising the question, however, whether Goethe knew Carey's ballad, and how he could have become acquainted with it, I think it necessary to say a few words about Carey. The exact date of the birth of Carey, who was a natural son of George Savile, Marquis of Halifax, is not known, but he represents himself as very young, in the preface to

the first edition of his poems in 1713. Endowed with the genius that seems to be nature's special gift to such of her sons, he appears as a poet and a musician. In the latter capacity he taught at various boarding-schools, while as a poet he is the author of numerous poems, dramas and farces, numbering over two hundred, according to a statement of Cummings. He was a friend of Pope and Addison; and the latter is said to have praised his 'Sally in our Alley' more than once. According to Carey's own words, this ballad owed its origin to his having "dodged a 'prentice treating his mistress to various London amusements." He published it for the first time about the year 1715. In his collected poems, which were reprinted and enlarged in 1720 and 1729, this ballad does not appear except in the last edition. It seems that Carey did not meet with the desired recognition from his contemporaries. He complains that they thought 'Sally in our Alley' and others of his poems were too good for him. In the *Gentleman's Magazine* of 1795, where we find his authorship of "God save the King" discussed, he is called a buffoon. Generally described as a lively companion who often found himself in financial difficulties, he seems to have been a kind of *verkommenes Genie*. He died suddenly in 1743, according to some accounts, by his own hand.

It is not easy to prove that Goethe knew our ballad when writing the 'Goldschmiedsgesell.' I have searched in vain through the 'Jahres- und Tageshefte' of 1808 and previous years. There are three probabilities, however, as to how it could have come to his knowledge.

1. Through Herder. Of all Germans in the eighteenth century Herder followed the development of English literature with the greatest interest and diligence, and, being especially fond of such popular poetry, he may have discovered this ballad and called it to Goethe's attention.

2. By travelling Englishmen. As the literary centre of Germany, Weimar was frequently

visited by Englishmen, as may be seen from Goethe's diaries and letters. In 1798 (cf. 'Briefwechsel zw. Schiller und Goethe') there appears an Englishman, Mellish, in Weimar, who made a translation of Goethe's Hermann und Dorothea, and being evidently a man of fine culture, was much in Goethe's company. I believe that he directed Goethe's attention to the study of the old English drama, and it is easily possible that he also called his attention to a ballad which was so popular in England.

3. By the *Gentleman's Magazine*, which contained several articles on Carey in the year 1795. In the first article (p. 544) we find the following passage: "His much admired ballad of 'Sally in our Alley' still continues its charms and is much admired in the present fashionable age." To another article (p. 992) there is the foot note: "His 'Sally in our Alley' will be fashionable as long as nature and simplicity have their charms." It is hardly possible that these passages should have escaped the attention of Goethe or of his friends, who were more or less interested in popular poetry through the influence of their master.

It is of great interest, also, to observe that Goethe wrote the poem not long after the publication of the first volume of 'Des Knaben Wunderhorn.' We can see from his review of this collection how his old love for popular poetry was revived; and the 'Jahres- und Tageshefte' of 1809 give an account of his study of old German poetry. There is a marked difference in the tone of this poem and the "Müllerlieder," for example, written in 1797, which is evidently due to the influence of 'Des Knaben Wunderhorn.'

The principal evidence, however, that Goethe was acquainted with our ballad, must be gathered from the contents and form of the 'Goldschmiedsgesell.' In order to facilitate comparison, I will quote the two ballads below.\*

#### \* SALLY IN OUR ALLEY.

Of all the girls that are so smart,  
There's none like pretty Sally,  
She is the darling of my heart,  
And she lives in our alley.

#### DER GOLDSCHMIEDSGESELL.

Es ist doch meine Nachbarin  
Ein allerliebstes Mädchen!  
So früh ich in der Werkstatt bin  
Blick ich nach ihrem Lädchen.

In the first place, the situation is the same: an apprentice and a journeyman in love with their fair neighbor, the neglecting of their duty as soon as they see her, and the consequent wrath of their master, whose English "bang-

There is no lady in the land  
Is half so sweet as Sally  
She is the darling of my heart  
And she lives in our alley.

Her father he makes cabbage-nets,  
And through the street does cry 'em;  
Her mother she sells laces long,  
To such as please to buy 'em:  
Be sure such folks could ne'er beget  
So sweet a girl as Sally!  
She is the darling of my heart,  
And she lives in our alley.

When she is by, I leave my work  
(I love her so sincerely)  
My master comes like any Turk,  
And bangs me most severely:  
But let him bang his belly full,  
I'll bear it all for Sally;  
She is the darling of my heart  
And she lives in our alley.

Of all the days that's in the week,  
I dearly love but one day;  
And that's the day that comes betwixt  
A Saturday and Monday;  
For then I'm dress'd in all my best,  
To walk abroad with Sally;  
She is the darling of my heart  
And she lives in our alley.

My master carries me to church,  
And often I am blamed,  
Because I leave him in the lurch,  
As soon as text is named:  
I leave the church in sermon time,  
And slink away to Sally;  
She is the darling of my heart,  
And she lives in our alley.

When Christmas comes about again,  
Oh then I shall have money;  
I'll hoard it up and box it all,  
I'll give it to my honey:  
I would it were ten thousand pounds,  
I'd give all to Sally;  
She is the darling of my heart,  
And she lives in our alley.

My master, and the neighbors all,  
Make game of me and Sally,  
And but for her I'd better be  
A slave and row a galley;  
But when my seven long years are out,  
O then I'll marry Sally,  
O then we'll wed, and then we'll bed,  
But not in our alley.

ing" has been idealized by Goethe into "brummen." Still better proofs, however, are afforded by the rhyme and metre. There can be little doubt that the constant return of the refrain 'Sally' and 'alley' has influenced Goethe to produce a similar effect by the repetition of the regularly recurring rhyme in 'Mädchen,' 'Rädchen,' 'Lädchen,' 'Käthchen,' etc. Moreover, it is evident that the metre of the 'Goldschmieds-gesell' is throughout the same as that of 'Sally in our alley,' a coincidence which cannot be merely accidental.

Further comparison will throw interesting light upon Goethe's æsthetic views, which show the idealist well trained in the school of Greek art. It is not a mere apprentice, but a *Goldschmieds-gesell* whom he represents, whose trade is finer and more ideal than other trades. In a similar way he avoids all the realistic touches of the English poet, to which the latter's humor is indebted for its effect. Thus Goethe could never have introduced the parents of the girl as Carey does, he consequently leaves them out altogether. Neither could Goethe have made use of the rôle which Church, Sunday and Christmas play in the English poem. Even the realistic desire of marriage in the English poem has been idealized into a sentimental osculatory longing in the German!

Zu Ring und Kette poch' ich dann  
Die feinen goldnen Dräthchen,  
Ach, denk ich, wann und wider wann  
Ist solch ein Ring für Käthchen?

Und thut sie erst die Schultern auf,  
Da kommt das ganze Städtchen  
Und feilscht und wirbt in hellem Hauf  
Um's Allerlei im Lädchen.

Ich feile wohl, zerfeile ich dann,  
Auch manches goldne Dräthchen.  
Der Meister brummt, der harte Mann!  
Er merkt, es war das Lädchen.

Und flugs wie nur der Handel still,  
Gleich geifrt sie nach dem Rädchen.  
Ich weiss wohl, was sie spinnen will,  
Es hofft das liebe Mädchen.

Das kleine Flösschen tritt und tritt,  
Da denk ich mir das Wädchen,  
Das Strumpfband denk ich auch wohl mit,  
Ich schenkt's dem lieben Mädchen.

Und nach den Lippen führt der Schatz  
Das allerfeinste Fädchen.  
O wär ich doch an seinem Platz,  
Wie küsst' ich mir das Mädchen.

From the above consideration, I venture to conclude that Goethe, having become acquainted with Carey's poem, carried it for some time in his mind, until it had gone through the process of transformation intimated above, and finally wrote it out in a happy moment, retaining the general situation, rhyme and rhythm of his model.

JULIUS GOEBEL.

*The New English.* By T. L. KINGTON OLIPHANT, of Balliol College. London, Macmillan, 1886. Vol. I, pp. XXVII + 625. Vol. II, pp. XII + 527.

Mr. Oliphant is a kind of Horne Tooke *redivivus*. Horne Tooke delighted in philological chat; so does Mr. Oliphant. Horne Tooke is discursive, and despises philological method; so does Mr. Oliphant. Horne Tooke, notwithstanding, made a readable book, nay, in the course of time two readable books, out of odds and ends; Mr. Oliphant outdoes him, and makes three.

Horne Tooke's 'winged words' are not adapted to class-room flights, and neither are those of his successor. The elder author's work was neither a grammar, nor a treatise on etymology, nor a dictionary, but something which partook of the characters of all three, and here again his imitator is faithful to the model proposed. Horne Tooke was an ardent Teutonophile, but Mr. Oliphant does not allow himself to be surpassed in this particular. In only two important respects does Mr. Oliphant appear as an innovator: he is a determined foe of neologism, and his index, unlike that appended to the *Diversions of Purley*, is a more rude and indigested mass than the work which it is to serve in the capacity of a clue.

The reviewer is unwillingly forced to the conclusions just announced. There are so few English and American laborers in the field of English philology, that any accession to their number can not but be welcome, and the loss of even a single scholar, especially one possessed of Mr. Oliphant's evident geniality and perseverance, would be severely felt. We welcome so extensive a collection of interesting and valuable facts as is here presented to us; nevertheless, we are obliged to adhere to

the opinions already expressed, and will now endeavor to substantiate them by reference to Mr. Oliphant's own pages. He is much given to philological chat, and, in fact, these two volumes are chiefly composed of it; so, for example (I, 207): "In other Wills of this time (Early English Text Society) we see *overseer*, one who looks after the execution of the will, p. 11; also *pipe* of wine; the word *worsted* is now becoming common, p. 19. We hear of a *bras pot*, p. 22; not *brasen*." Again (II, 196): "There are the new phrases *be japanned* (enter into holy orders), *one of easy virtue*, *jolly dog*, *round robin* (a kind of remonstrance used in the Navy). A ship may be *scuttled*; this Romance word differs from the Scandinavian *scuttle* (fugere) of 1712. A man may *catch a crab* when rowing. Something may *turn up trumps*. The verb *track* here stands for *vadere*; hence, I suppose, comes *make tracks*." These observations are chiefly lexical, and could well be spared if the New English Dictionary were completed. Not so the following (II, 207): "It seems that governesses were sometimes very badly treated, i. 359. It was a new thing for noblemen and their wives to go themselves to the shops of tailors and dressmakers, iii. 191. The old terms for a father had been *Square-toes* and *Hunks*; these were now succeeded by the more respectful *Old Gentleman*, iii. 225; *governor* was to come later. .... We see that fast young ladies were well known in 1811; a long list of their tricks, played on their friends, is given in iv. 137. Children, coming in after dinner, had to drink the health of every one at table, iv. 197; I myself have heard some of these victims in later years describe their sufferings on these occasions." Whether these latter remarks concern *The New English*, or would be more appropriately included in a volume on Manners and Customs, Sociology, or Folk-Lore, may be left to the decision of the reader. That Mr. Oliphant is discursive, and that he despises philological method, as understood by Grimm, Boeckh, Ritschl, Diez or Curtius, will scarcely need further illustration than the passage already quoted. But, lest there should remain any doubt concerning the competency of Mr. Oliphant as a guide in English philology, he shall be permitted to testify in his own closing words (II, 244): "Let



the beginner first buy the 'Gothic and Anglo-Saxon Gospels,' with Wickliffe's and Tyndale's versions; these, printed in four columns side by side, make a moderate volume, and are published by J. Smith, Soho Square, London. Let him next get Thorpe's 'Analecta Anglo-Saxonica' (a glossary is attached), published by Arch, Cornhill; the extracts given here range from the year 890 to 1205." Has Mr. Oliphant, then, never heard of Henry Sweet?

Whether a work consisting of nearly nine hundred octavo pages of such observations as we have quoted is readable or not, will depend largely upon the taste of the individual into whose hands the book happens to fall. That few people will care to read it through at a sitting may safely be predicted. On the other hand, those who relish the dainty devices of language, without caring to study it seriously; those who occasionally 'drop into' philology, as Mr. Wegg did into poetry; in short, those persons who would greedily devour a series of linguistic 'Notes and Queries,' with the queries omitted, and frequent scraps of general antiquarian lore included, will often turn to this source for tidbits of novel flavor, and while away a half hour in the search and the fruition. Why the English scholar, for whom it contains much useful information, will not resort to it more frequently, can be better explained in a later comment upon the Index.

Mr. Oliphant is an ardent Teutonophile. True, he would hardly go to the same length as his master, who gravely makes the assertion: "The bulk and foundation of the Latin language is Greek, but a great part of the Latin is the language of our Northern ancestors, grafted upon the Greek. And to our Northern language the etymologist must go, for that part of the Latin which the Greek will not furnish: and there, without any twisting or turning or ridiculous forcing and torturing of words, he will easily and clearly find it."

But, if Mr. Oliphant's notions of etymology are sounder, his love for the Germanic element of our language is even more vehement; this love being prone to manifest itself in the form of violent prejudice against French writers and vocables. Hence leaps sarcasm, trenchant yet delicate, like the following: "Voltaire had many years earlier told his countrymen that

an old Warwickshire barbarian had lived, whose works contained grains of gold overlaid with much rubbish; something might have been made of the man, had he lived at Paris at the right time and formed himself upon Racine, or better still, upon Monsieur Arouet." And hence flow statements as questionable as this: "Gibbon was equally careful, admirable French scholar as he was, to write English alone in his text." If Mr. Oliphant means the text of the History, he may be correct; but Gibbon's correspondence would tell a different tale. In 1756 he writes "You ask me, when I shall come into England? How should I know it? . . . I design . . . to put in use all my machines next spring in order to come over. . . . Has marriage produced any change in his way of living? . . . The Englishman who lodges in our house is little sociable, at least for a reasonable person." And thus in 1774: "*Eh bien*, alas, she is" . . . Again in 1775: "The first chapter has been composed *de nouveau* three times. . . . The ecclesiastical part, for instance, is written out in fourteen sheets, which I mean to *refondre* from beginning to end." Not to extend this catalogue of Gibbon's sins unduly, a letter of Nov. 8, 1792, contains the following French terms and phrases: *mes bonnes amis*, *petit Ouchy*, *émigrés*, *belle comme un ange*. In his indictment of penny-a-liner's English, Mr. Oliphant is not too severe, and his advocacy of pure and simple English, were it somewhat more moderate, would be felt by all true lovers of their tongue to be just. He would persuade us to confine ourselves to the English of Dryden and Swift; he regrets the loss of Augustan English, as a contemporary of Apuleius or Boethius may have mourned the corruption of Augustan Latin. We must not forget, however, with all our admiration of pure diction, that, had the language of Cicero remained intact, and continued in its imperial position, we should have been deprived of the three great literatures which have arisen out of its decay; that the ruin and renovation begun by Seneca, were perfected, though not terminated, by Cervantes and Lope de Vega; and that the affinities of Dante were rather with Lucan than with his professed master, Virgil.

These two volumes contain so much material

capable of being turned to account by scholars, that, despite all that adverse criticism might be able to urge, students of English would still regard them as a boon, were they provided with full and well arranged indexes. But the exclusion of nearly all Romance words from the index greatly diminishes the utility of the work, and to this drawback is added another arising from the confusion which reigns in the index as it now stands. If the Index Society should have occasion to cite new examples of comic entries, it would find rich stores at the end of Vol. II.

As an example, this series may serve :

"Collections of Plutarch; Collepixie; Collier; Collier, Jeremy; Collier (ship); Collier's Dramas; Colli-gener; Collop; Cologne."

Or the following :—

"Swift as thought; Swift, Dean; Swift (*passer*); Swiftsure, the; Swig; Swill."

Surely comment is unnecessary on such lists as these.

To sum up in a word: Mr. Oliphant would have succeeded better, had he been less ambitious. His book is neither literature nor philology; it is too burdened with the raw material of learning to be the former, and too unscientific and inaccurate to be the latter. Notwithstanding, it is a storehouse of facts; and he who has the patience to explore it, will be well rewarded for his labor.

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*Glossar zu den Liedern der Edda* (Sæmundar Edda) von HUGO GERING. Paderborn, 1887, pp. VIII + 200. [Bibliothek der ältesten deutschen Litteratur-Denkmäler. VIII. Band].

The lack of a special reference dictionary to the poems of the Edda has long been seriously felt by every student of Old Norse poetry. While not intended definitively to fill the existing gap, the present book nevertheless contributes appreciably toward it and is a very welcome addition to existing glosses.

The Edda text upon which Gering has based his glossary is the excellent *Lieder der älteren Edda* by Hildebrand, whose readings and orthography are followed except in the in-

stances noted below; variants are, however, not taken into consideration. Words other than those that constantly recur are cited under their inflected forms and referred in each instance to their proper strophe and line. All other words are only cited in their typical use; an omission that naturally much impairs the usefulness of the dictionary. Compounds are glossed under their first member only.

The only new readings unconditionally accepted occur in the verses below which are amended to read as follows:

- Vsp.* 28, 5 *broðinn var borðveggr* (Müllenhoff).  
32, 2 *blauðgum þúvur* (Müllenhoff).  
57, 3 ..... *gusar* (Grundtvig).  
(Grundtvig: *meðan eitri gusar*)  
4 ..... *spýr glóðum* "  
(Grundtvig: *ok um spýr glóðum*;) )  
7 *vargs at dauða* (Bugge).  
*Bdr.* 6, 7 *flet fagrlega* (Sijmons).  
*Hým.* 9, 5 *er minn friðill* (Bugge).  
25, 3 *svát at ár Hýmí* "  
*Ls.* 9, 5 *lészðu eigi mundu*,  
*Hrbl.* 13, 6 *ef ek komonk yfir sundit.* (Sijmons).  
*Skm.* 33, 5 *es þú fengit hefir* (Sijmons).  
34, 5 *hve ek fyrirþýð*, "  
6 *hve ek fyrirbanna* "  
*Háv.* 39, 2 *eða svá matargóðan*, "  
3 *at værit þiggja þegit*, "  
57, 4 *maðr manni* (Müllenhoff).  
73, 1 *Tveir 'ru einsherjar*; "  
*Hyndl.* 8, 6 *frá goðum komna*, (Sijmons).  
*HH. I.* 42, 2 *látt und stoðum hreina*, (Bugge).  
*Grp.* 35, 7 *heitr þú fljóttla for* (Sijmons).  
*Guðr. I.* 16, 3 *svá at tár flutu* "  
*Sig.* 22, 7 *ok eptirvarp* "  
61, 6 *góðra ráða*, "  
*Helr.* 2, 3 *hvarffúst hoðfuð*, "  
*Guðr. II.* 24, 4 *ok akarn brunnin*, "  
" III. 4, 3 *þofur óneisan*, (Bugge).  
*Am.* 1, 4 *sú vas nýt fæstum*; (Vigfusson)  
90, 5 *varða ván lygi*,

Of the multitude of new readings by Vigfusson, adopted in the *Corpus Poeticum Boreale*, but one is found in the above list, viz. *Am.* 1, 4. Only the words supplied by Grundtvig to fill the lacunæ in *Vsp.* 57, 3 and 4 are glossed under their corrected forms; the other changes are merely noted under the forms used by Hildebrand.

The following purely orthographic changes are incorporated in the glossary under the corrected form: The one great alteration that has been made in the orthography is the graphic differentiation of consonantal *i* (*j*) and vocalic *i*—a change that commends itself. Further changes are: *bjǫð*, *f.* (*bjǫðum Vsp.* 7, 2) instead of *bjǫðr*, *m.*; *kgr*, *f.* (*Guðr. II.* 44, 3) instead of *kjǫr*; *rǫk*, *n. pl.* (a frequent word) instead of *rǫk*; *ægir*, *m.* (*ægi, Vsp.* 61, 3; *Rp.* 44, 8; and frequently as name of the god of the sea) instead of *ægir*. Quantity is changed in: *fírar*, *m. pl.* (a frequent word) not *fírar*; *ið*, *f.* (*iðir Hmðm.* 1, 2) not *ið*; *tíginn*, *adj.* (*tíginna, Am.* 91, 4) not *tígin*; *topt*, *f.* (*toptir Grm.* 11, 6) not *tópt*.

The following changes are accepted, but are, nevertheless, not glossed as corrected: *en*, *conj.* should throughout be written *enn*; *græta* (*grætir Ls.* 37, 4; *grætta Háv.* 109, 6; *HH. II.* 28, 4) should be *græta*; *græti*, *n. pl.* (*Sig.* 64, 8; *Hmðm.* 1, 3; *Guðr. II.* 10, 6) should be *græti*; *grætir*, *m.* (*græti Hým.* 14, 3) should be *grætir*; *kvækva*, (*Hmðm.* 1, 8; *kvækisk Háv.* 57, 3) should be *kveykva*; *væla* (*vælti, Grm.* 6, 5) should be *væla*.

The glossary, as the preface states, is to be considered but the precursor of a complete dictionary to the lays of the Edda. This larger work is intended to form the third volume of a new annotated edition of the Edda to be prepared by B. Sijmons, who will adopt a normalized orthography to accord with the surmised age of the lays. The future glossary will not only follow the new orthography, but will cite every word, including variants, by strophe and line; it will also properly gloss the second member of compounds, and in the case of rarely occurring words will furnish citations from the poetry outside the Edda. In the mean time the present book is unmistakably a valuable contribution to Old Norse poetical *subsidiaria*. The readings of our only available poetical dictionary, the *Lexicon Poeticum* of Egilsson, have been, in many cases, superseded; and, although at first altogether admirable, it must now be used with extreme caution. With a dictionary carefully made on the plan suggested in the preface the study of Old Norse poetry will take a long stride forward. That much still remains

to be done in clearing up the difficulties of the Edda text as it has come down to us, is shown by the numerous question marks after readings and definitions in the present book. A careful examination of the skaldic poetry in the light of the criticism of the last few years ought to do much toward clearing away some of them. As Gering's present work is by himself regarded as in a sense only tentative, many criticisms that would be in order on it ought justly to be withheld for the other, which, no doubt, will itself anticipate them.

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*Representative English Prose* and English Prose Writers by THEODORE W. HUNT, Ph. D., Professor of Rhetoric and English Language in the College of New Jersey. Author of 'The Principles of Written Discourse,' etc. A. C. Armstrong and Son, New York. 527 pp. 12mo, \$1.50.

To write a scholarly and comprehensive treatise on English Prose is no easy task. It requires a general knowledge of the whole scope of English Literature. The writer should be as familiar with the style of the Anglo-Saxon Chronicle as he is with that of 'Heroes and Hero Worship.' He must believe in the study of literature itself as a broad historic continuity. No mere dabbler in pet epochs, no short-sighted enthusiast who mistakes the petty confines of a single century for the broad domain of literature in the land where "Freedom slowly broadens down from precedent to precedent," will be equal to giving to English Prose anything like the adequate treatment that Becker gave to German Style. A mere belief in the historic development of literature will not be enough: he must have that philosophic view which comes from a deep insight into the principles which underlie literary growth. No student can fully comprehend an English author unless he knows both the relation which that author sustains to his own period, and also the broader relation which that period bears to those which may precede or follow it. He who aspires to write upon English Prose must be familiar with what literary critics have written, from the simple statements of a Ben

Jonson to the complex principles of a Matthew Arnold, so that he may avail himself of the advantage of profiting by others' success, and of avoiding others' mistakes. Above all he must have the rare attainment of reticence and know when he reaches the limits of his almost endless task.

Biased by these prejudgments and many others, which we would not suffer to take even an airy shape, we opened Prof. Hunt's book and began to read. The first excellence we noticed was the wise restriction of the general plan. Two brief introductory chapters sketch the preliminary period from Bede to Bacon. Part First is devoted to Representative Historical Periods; Part Second, to Representative Literary Forms; and Part Third, to Representative Prose Writers and their Styles.

In a work of so broad a compass clearness in discussion will depend upon the principles of classification, and also upon the relative gradation from period to period. In his classification, the author makes a sufficient recognition of the classificatory work of previous authorities, and then suggests the following method:

- I.—Period of Formation, 1560—1660.  
Bacon to Milton.
- II.—Period of Transition, 1660—1700.  
Milton to Addison.
- III.—Period of Final Settlement, 1700—1760.  
Addison to Johnson.
- IV.—Period of Expansion, 1760—1860.  
Johnson to Carlyle.

Writers like Oliphant would object to this classification, and would seek for the formative influences upon English Prose in writers preceding the Elizabethan era; they would call that era the epoch of greatest expansion. Yet we think the plan, taken as a whole, justifies these principles of classification in the relation they sustain to other parts of the work.

In Part Second the author does not seek for a *summum genus* of literary forms, but bases his divisions on the logical principles of *process*, *quality*, and *object*.

In Part Third the learned author announces three distinct principles for the classification of prose authors, the Basis of Periods and the Basis of Literary forms already adopted, and

then adds a purely literary division on the Basis of Thought and Style.

Thus has the way been prepared for a methodical discussion of twelve representative English Authors, on a plan similar to those of Drake, Masson, Minto and Bain. The authors treated are Bacon, Hooker, Milton, Addison, Swift, Johnson, Burke, Lamb, Macaulay, De Quincey, Dickens and Carlyle. The conclusion, like the tufts of the pine-apple, indicates the tendency in the growth of contemporaneous literature.

We conceive the leading excellences of the work to be the comprehensive plan, which enables the author to have a firm hold upon the whole discussion; thoroughly assimilated material, so that nowhere is the reader repelled by the crudities of pedantry; an absence of all attempts to parade his learning, and a genuine sympathy with his subject. This attempt has therefore resulted in the production of a work which should speedily find its way into higher seminaries and colleges, wherever the need is felt of a comprehensive study of representative English prose authors.

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*The Commedia and Canzoniere of Dante Alighieri.* A new translation by E. H. PLUMPTRE, D. D., Dean of Wells. Vol. I. London. Wm. Isbister.

*A Study of Dante.* by SUSAN E. BLOW. New York and London, G. P. Putnam's Son's

The first volume of Dean Plumptre's long-expected translation of Dante, which contains the Hell and the Purgatory, together with the life, must be upon the whole, I think, a disappointment. The Dean's well-earned reputation as a translator of Sophocles, his learning and intelligence, and the specimens of his work that had appeared in print, had caused a better translation to be looked for than has appeared. The chief difficulty, it may well be believed, is one that is insurmountable, viz: rhyme. He declares in his preface that he has aimed to give the nearest analogue to the *terza rima* that the nature of the English language permitted. But the resemblances be-

tween his verse and Dante's can be reduced to these three, that it is rhymed, that the rhymes follow the same order, and that it is a line of ten syllables, which is the number of syllables that count in a very few of Dante's lines, and to secure this, nearly everything else of importance had to be sacrificed or modified.

The translator of Dante must give up at the outset all thought of reproducing the dissyllabic rhymes of his original, yet the dissyllabic endings are an element of the metrical effect scarcely less important than the rhymes themselves. To mention only one thing; no reader of Dante can fail to notice the skillful use he makes of the occasional monosyllabic rhyme; it compels our attention to just the right thing, at just the right time. This is quite impossible with the uniform single rhyme of Dean Plumptre. Compare.

Chè, se Tambernich  
Vi fosse su caduto, o Pietrapana,  
Non avria pur dall' orlo fatto cricch.

with the Dean's

For should the Tambernach  
Fall on it or Pietra Pana's (*sic!*) rock,  
E'en on the edge it had not made a crack.

I have not observed a double rhyme in the translation, but even if it were always used in place of the Italian single rhyme, though it would furnish the variety sought after, it would no more be the equivalent of the original than would a triple rhyme, which Dante also uses a few times; the metrical effect would be quite different.

I doubt if blank verse uniformly of eleven syllables would be much better than Dean Plumptre's rhymed verse of ten; I know of no such English translation, but Philaethes' German translation, admirable as it is in most respects is to my ear monotonous and but little closer to the *terza rima* metrically than Dean Plumptre's.

The fact is that the essential structure of verse is so widely different in the Romance and the Teutonic languages that it is a well-nigh hopeless task to try to transfer from one to the other the same metrical effect, even where the difficulties are not so great as in the *Divina Commedia*. The rondeau, the ballade, the villanelle of Lang and Gosse and Dobson are fairly good representatives in English of

their models, but it is the rhymes, the refrains and the general tone which make them so, not the metrical effect of single lines, which is distinctly English, not French; it is the artificial side of these forms of poetry, not the artistic side, which makes them better suited to imitation in a foreign tongue.

Now there is nothing artificial in Dante's use of the *terza rima*, and I do not believe that any possible English imitation can preserve any considerable part of the value of the original. Robert Browning has shown a perfect mastery of the English form in "The Statue and Bust," but it is the English, not the Italian, music that strikes the ear. Streckfuss, a more skillful versifier than Plumptre and with an abundance of double rhymes at his command, is scarcely more successful in this respect. There is little to choose between.

When our life's course with me had half-way sped,  
I found myself in gloomy forest dell,

and

Auf halbem Weg des Menschenlebens fand  
Ich mich (*! mi ritrovai*) in einen finstern Wald verschlagen.

There is only one way, as I think, for a translator; it is to do as Longfellow has done, to take blank verse with free use of dissyllabic endings. The English form of the *terza rima* might do in the hands of Browning or Wm. Rossetti, hardly in Longfellow's, for some portions, such as the voyage of Ulysses, the story of Francesca, the meeting of Vergil and Sordello, the prophecy of Cacciaguida, though that is doubtful, but certainly no English verse can render so well as the blank verse of Longfellow the magnificent closing books of the *Purgatorio* and *Paradiso*, such speculations as those on the spots of the moon, on the freedom of the will, on the nature of the stellar influences, or the examination of Dante by Peter, James and John, on Faith, Hope and Love. Blank verse has established itself as the proper poetical vehicle for such subjects, and bids fair to remain so, until a successor arises to Robert Browning, who shall add to the vigor and breadth and delicate, deep insight of the author of "Sordello" and "Saul" a little more care for poetical form.

No one would be more delighted than the writer of this notice to see a rhymed translation of Dante which would give a reader not

familiar with the original, something of its savor, but this is certainly not the case with the present translation. Even the purely technical structure of the verse is not up to the level which may fairly be demanded of a translator of Dante. What can excuse, except perhaps the necessity of rhyme, such a verse as

He wanders seeking freedom, *gift men bless* (! *ch'è sì cara*)

(*Purg.* i. 71), or what constraint of any sort can excuse in a translator of Dante, such rhymes as *rear, there, were*, (*Inf.* XXII, 11 sqq.), *come, doom, illumine, above, move, cove*, (*Purg.* VII. 23 sqq., 41 sqq.) or such a line as

"Let Poesy that was dead rise again" (*Purg.* I, 7).

which is simply a bad line, not due in the least to the necessity of rhyme or meter, as is also,

Make them such prayers in our temples learn,

(*Inf.* X. 87). Many are the verses which are padded out to the desired length. Nothing is more foreign to the directness and compactness of Dante than the use of two epithets where one is enough. But Dean Plumptre apparently does not feel this or the six lines that follow, all taken from the first fifty lines of *Purg.* I. would have taken another shape.

Which leaves so *dark* and *stern* (crudele) a sea behind,  
Which gathered in the aspect *calm* and *bright*. (sereno).  
Soon as I passed forth from the *dank, dead* (morta) air.  
The planet whence love floweth, *sweet* and *fair* (che ad amar conforta).

The rays of those four stars, so *pure* and *true* (sante).  
Which darkens aye that valley *dark* and *dread* (nera).

Not in one of these lines, except possibly in the last, is there a suggestion of a double epithet. It is only necessary to look at Longfellow's translation of them, to see how much more truly is reproduced the tone of the original, which includes much more than rhyme. How could the Dean, if he had felt the music of Dante, have let pass such a *terzett* as this.

*Already* was I gazing, *all* intent,  
To look *all* down the pit that open lay,  
*All* bathed in tears of anguish and lament, (*Inf.* XX. 4-6).

*Tutto* occurs just once, and why must *già* be turned by *already*, when many ways to avoid the repetition of the syllable *all* should have suggested themselves?

The faults which have been pointed out would not be so serious in so difficult a task, if they were not so numerous, and if the claims made for this translation did not inevitably

suggest comparison with Longfellow's, incomparably the most poetical, as it is the most literal of verse translations, unless W. M. Rossetti's *Inferno* be an exception. It would be interesting to compare Plumptre's with other rhymed versions, but none are accessible to me except Sibbald's *Inferno* and parts of Parsons' *Purgatorio*. Sibbald uses, like Plumptre, what passes for the English equivalent of the *terza rima*. The epithet is a less deadly foe to him, and the choice of words and the structure of the sentence is decidedly more Dantean, but there is a roughness in the verse which is widely at variance with Dante's un-failing art, and which makes it even less representative of the original metrically than Plumptre's verse.

Parsons' translation is in the meter of Gray's "Elegy," without division into stanzas. There is no attempt at a line for line translation, but it is surprising that he has been obliged to depart from it so seldom. Perhaps it would have been better if he had not kept so close to it, for a three-line division of a four-line stanza, which is often the impression given, is not agreeable, but with this exception, his translation is far superior to Plumptre's. Dr. Parsons has a poetical sense, which seems to be lacking in Plumptre. Compare his version of the six lines quoted with Plumptre's.

Turning from sea so terrible its prow,  
Which overspread the beautiful serene,  
Soon as I left that atmosphere of death.  
The beautiful planet which gives love new breath.  
The rays of those four sacred splendors there,  
Which makes the infernal valley black for aye.

When we consider Plumptre's undoubted capacity and intelligence as an interpreter, and then compare his *Sophocles* with his *Dante*, it will be plain how the restraints of rhyme have hampered him, so as to spoil what might easily have been a creditable, even a good translation. As it is, there are passages which seem to me as good as the conditions he has imposed on himself will allow. The closing books of *Purgatory*, in particular, contain much that is in every way excellent.

It is pleasant also to be able to give almost unreserved praise to the matter contained in this handsome volume. He has, to be sure, not escaped the common error of all biogra-

phers who have to construct lives of great men out of scanty material; some of his conclusions are not only startling, as he says they may be, but even absurd, at least if stated as anything more than the merest guesses, but this is an amiable weakness, which can work no serious harm. His notes justify his claim, that he knows what the average reader wants; they are not so felicitous in literary illustration as Longfellow's, but in other respects they are much more useful to the average reader for whom they are meant, and are sometimes suggestive. His theory concerning the Matilda of the Purgatory is, I think, new, and certainly attractive, though, as he fully acknowledges, it rests on a slender basis of facts. He seems inclined to take the more horrible view of the famous line (*Inf.* XXXIII. 75.); but the most natural, as I think, as well as the most agreeable interpretation of the words, supports the other view. But on this, as on many other points on which he comments, no agreement is ever likely to be reached, and it would be very unfair to blame him, because others think differently.

Finally, I can not help remarking his indiscretion in publishing some preliminary sonnets, a thing which will surely suggest a damaging comparison with Longfellow's, certainly among the finest sonnets which the last twenty-five years have produced.

Miss Blow's "Study of Dante" is the work of one who has studied the Comedy faithfully, intelligently, we may almost say sympathetically, and seeks to interpret its ethical and spiritual teaching to an unbelieving world. The little book contains much that is valuable and will repay reading. The symmetrical formal structure of Dante's great poem lends itself more readily than poems like Faust to such a formal scheme of his teaching as Miss Blow has given. No doubt, too, some such general scheme is in accordance with Dante's own purpose, and calls for no serious criticism.

It is unfortunate that Miss Blow is not more careful to distinguish between what Dante says and what she interprets his utterances to mean. This is, however, a minor defect, attaching only to the form of literary expres-

sion, and is not likely to mislead any serious student.

A greater fault is her apparent inability to appreciate the enormous difference between St. Thomas Aquinas and Hegel. The prevailing tone of the book is as far as possible from that of Dante's master, so that even where the thought is just, it is often clothed in phraseology which would have been obscure, if not unintelligible, to the poet himself. Dante certainly did not have ever present to his thought "self-identification with the divine" though it is no doubt true that he never forgot that

"...il ben, ch'è del volere obbietto,  
Tutto s'accoglie in lei e fuor di quella  
E difettivo ciò ch'è li perfetto,"

Whatever the truth was that inspired his "rapt utterance," "O Luce Eterna" etc., it certainly was not that "the eternal distinction of the self is the begetting of an eternal object, the eternal identification of this object with self is eternal recognition, communion and love." It is doubtful whether in any sphere, under any circumstance, Dante held that "each man is now himself plus all other men." Of course, it is possible that Miss Blow has used such language deliberately, but if she supposes that the usefulness of her book for the general public is increased thereby, she is widely mistaken. That she is able to express simply whatever she wishes to say, is shown by numerous instances in this very book, and it is a pity that she has not chosen to do so always.

If another exception can be taken to the book, it is to what she seems to imply rather than to what she distinctly says. One might infer from some expressions, both in the book and in Mr. Harris' introduction, that Dante's hell was symbolical and nothing more. But it is not a matter for doubt that he believed in the literal physical suffering of guilty souls after death, if souls can be said to suffer physically. Nor need this interfere with the symbolical interpretation, for he expressly adopts in the *Convito*, l. 1, the fourfold interpretation of Scripture, literal, allegorical, moral and anagogical, and there is no reason why we should not suppose that he intended to place in his accounts of the sufferings and glories of

the future life, not only the literal, but also the allegorical and moral, perhaps even the analogical sense. But it must not be forgotten that Dante himself requires that the literal sense should come first as that which contains the others. If he had not believed that lost souls suffered literal pain, he would have chosen some other way to convey his teaching. It looks very much as if Miss Blow had fallen a victim to the very tendency she deplores, that of imagining that everything, even all punishment, is symbolical or excusable or "a course of practical logic" by which man learns wisdom. Physical suffering after death seems so "alien to our feeling," that Dante would apparently lose in her estimation by believing it. The abstract ethical side of Dante's teaching rightly predominates in her teaching, but the full significance of even this can not be grasped by him who does not know or forgets that he accepts the universal belief of his time as to the material side.

However, in spite of this, Miss Blow's book is a welcome addition to the few accessible books on this subject, is sure to be useful to the average reader who is not repelled at the outset, and will have value also for the professed student. If she sometimes finds more than Dante put in, it is in most cases only an addition, not a falsification, and her warm ethical feeling and keen ethical insight can not fail to exercise their legitimate influence on any sympathetic reader of the *Divine Comedy*.

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*La Question du Latin.* Par RAOUL FRARY.  
Deuxième Edition. Paris. Librairie LÉ-  
opold Cerf. pp. 321.

This title might lead us to suppose that the work is a discussion of the language question. It is in fact much more. The author has carefully discussed a renovated curriculum for the secondary schools of France. To quote his own words: "Ce que je propose ou ce que je rêve c'est un enseignement plus conforme aux besoins de notre temps." He writes with the progressive and independent spirit that characterizes the excellent works of Spencer and Bain on the same subject.

The need of a renovated curriculum is found in the conditions characteristic of the present time—conditions that are widely different from those existing when the old curriculum was established. When the chief literary treasures of Europe were contained in Latin and Greek, and Latin was the language of the learned world, it was proper that the ancient languages should form the basis of education. At that time these languages served not only the ends of culture, but also the ends of practical life. Human progress has altered these conditions of two centuries ago. The field of knowledge has been vastly extended; new literatures of great worth have been produced; the mother tongue has supplanted Latin as the language of scholars; education, no longer confined to the so-called learned professions, is regarded as a needful preparation for every important vocation in life; in each country the business interests that require intelligent men have greatly multiplied; and international relations, which encourage commercial, social, and literary intercourse, are becoming more intimate every year. In the presence of these conditions, the old curriculum is obviously inadequate.

The war of 1870-71 led to an earnest discussion in France of educational reforms. Their humiliating defeat cruelly disturbed the complacency with which the French people were wont to think (I translate from M. Bréal) that the civilized world had its eyes fixed upon them in order to copy after and admire them. The truth began to be recognized, as Bismarck had said, that Germany owed its success in part to the German school-master. A spirit of patriotism inspired among the French a desire to improve their schools of every grade. As a result, no other nation has made better progress in educational work during the past fifteen years. It is in connection with this general reformatory movement that the question of liberalizing the curricula of the lyceums and colleges has been earnestly discussed. Important modifications, giving greater prominence to the mother tongue, modern languages, and natural sciences, have been made; but the reformatory movement, as is the case in this country, has not yet expended its force.



M. Frary examines one by one the usual arguments in favor of the ancient languages, and finds them all more or less fallacious. The argument based on etymology he thinks it entirely unnecessary to refute. "Personne n'a besoin de savoir d'où viennent certains mots scientifiques pour savoir ce qu'ils veulent dire, et d'ailleurs l'étymologie serait parfois un guide ou trompeur ou insuffisant." This is precisely the view of Bain. A knowledge of Latin is not necessary to a correct use of the mother tongue. "Croyez-vous qu'Homère sût le Sanscrit, l'Aryen primitif, et que Cicéron fût versé dans la science des origines du latin? \* \* \* Il n'y a pas de langue qu'on ne puisse connaître par elle-même. Comparez le style d'un bachelier ordinaire avec celui d'une femme d'esprit!" The ancient languages have been overrated as disciplinary studies. In this particular, the modern languages have the advantage. By enforcing a lifeless grammatical drill and presenting difficulties beyond the years or attainments of the pupils, the study of Latin and Greek tends to destroy mental elasticity and to repress originality. "Et quels sont donc, après tout, les fruits de cette gymnastique? Voyons-nous que l'esprit en devienne plus agile et plus fort? Sans doute les intelligences d'élite résistent le plus souvent à ce régime cruel. . . . Mais la majorité des écoliers n'y gagne qu'une sorte de courbature morale et d'incurable déformation. . . . La prétendue gymnastique du latin les a énervés." In point of culture the advantage is on the side of the modern languages. While the student of Latin and Greek is engaged in grammatical drudgery, the student of English, French, or German may be introduced to an appreciative reading of literary master-pieces. "Croit-on que des jeunes gens qui, pendant une année entière, auront lu ou résumé deux fois par semaine le théâtre de Shakspeare, qui auront passé dix mois dans la fréquentation de Macaulay, n'auront pas autant de goût, un sentiment aussi élevé du beau et du sublime, un esprit aussi orné que s'ils avaient pendant la même période laborieusement expliqué un petit discours de Cicéron, trois ou quatre cents vers de Virgile, une ou deux épîtres d'Horace, et la moitié d'un livre des *Annales*?" While

modern civilization draws many elements from Greece and Rome, it does not follow that Latin and Greek must be studied in our colleges in order to become acquainted with the life of the ancient world. As a matter of fact, the knowledge acquired by the average student in his fragmentary and imperfect reading of ancient authors, amounts to very little. The contents and spirit of ancient literature may be learned through translations, and ancient history through the labors of modern historians. Can any one doubt that the reading of Bryant's translation of the *Iliad* gives a better acquaintance in every essential particular with that epic than the piecemeal study of the first two or three books? or that a perusal of Grote gives a clearer insight into Grecian life than the fragments of Xenophon and Herodotus presented in a college course? But after all, too much time should not be given in any form to the study of antiquity. Let us understand the age in which we live. "Nous avons assez pris pour modèles les Grecs et les Romains; essayons d'étudier les Anglais et les Américains. Nous avons assez médité sur les ruines de l'antiquité classique; ouvrons enfin les yeux à la lumière du monde moderne. Elevons nos fils pour l'avenir, pour une société affranchie des préjugés de caste."

M. Frary does not content himself with exhibiting the defects of the old course of instruction; on the contrary, he indicates with unusual fullness the studies that should be prominent in a renovated curriculum. Latin and Greek, he maintains, should be abolished in secondary education—a position in which he goes too far, at least for this country. In assigning a place to the natural sciences, the extreme position of Spencer and Bain is avoided. Education should not lose its literary character. "L'anglais et l'allemand doivent former, avec la langue nationale, la base de la culture littéraire que nous demandons à l'enseignement secondaire." The mistake of substituting scientific for literary studies—a mistake that has been very common in this country, and that has been prejudicial to educational reform—is carefully avoided. History and Geography, the other prominent studies of the new curriculum, should be presented in a very thorough and comprehensive

manner. The results of such a course of study will not compare unfavorably with those of the old curriculum. "Donnez-nous, en un mot, un enseignement secondaire sans grec et latin, et vos nouveaux bacheliers pourront exhiber leur diplôme sans en rougir."

The reasons assigned by M. Frary for giving more prominence to the modern languages are unanswerable. In themselves they are valuable disciplinary studies. They embody literatures which for richness of content and value for modern life are vastly superior to the writings of the Greeks and Romans. And above all, they are necessary in order to understand fully the thought and progress of the present day. The various nations of Christendom are in rivalry with one another in the fields of knowledge and commerce; and to remain ignorant of what others are doing—as was formerly the case in France to a notable degree—is to place a country at a great disadvantage.

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#### BRIEF MENTION.

The hitherto insufficient apparatus for the elementary study of Old French is happily receiving frequent re-inforcements of late. In addition to Constans' 'Chrestomathie de l'ancien français' (Paris, Vieweg, 1884, with later supplement) and Clédât's 'Grammaire élémentaire de la vieille langue française' and 'Morceaux Choisis des vieux auteurs français'—of which we hope to give early reviews in the NOTES—M. Ferdinand Brunot, a colleague of Professor Clédât's in the Lyons Faculty, has recently brought out a 'Précis de grammaire historique de la langue française, avec une introduction sur les origines et le développement de cette langue' (Paris, Masson, 1887). This work forms a handsome and handy duodecimo volume of nearly 700 pages—bulky enough to contain a tolerably full sketch of historical French grammar, while still sufficiently succinct and inexpensive to be conveniently used as a class text-book and reference grammar. The introduction comprises an 'histoire générale de la langue française' in

something less than fifty pages; phonetics is treated in a brief but lucid manner in the next-following eighty pages, including two series of useful phonetic tables, the first presenting to the eye the leading facts in the history of the Latin sounds, the second proceeding, conversely, from the French as the point of departure; while to the 'lexique' is devoted a still longer division (ninety pages), in which the processes of word-derivation, composition and borrowing are suggestively presented and illustrated. The remainder of the volume is given up to the combined treatment of morphology and syntax, an arrangement which has its advantages for an elementary work. The grammar is richly supplied throughout with illustrative examples, which are translated whenever they would offer difficulty to a student acquainted only with Modern French. The book is not beyond the capacity of average learners, and is vastly superior to Brachet's grammar, not only in its far greater fulness, but also in being, in the main, well abreast of the more recent results of Romance philology; it differs from Clédât's, chiefly in that it covers the modern as well as the ancient stages of the language. Without any idea of making an exhaustive list, the following few slips in the matter of accuracy may be noted: p. 355, *néant* is explained as "composé de la négation et du participe présent latin du verbe être: *entem*." More carefully stated, Lat. *ens*, *entis* was an artificially formed noun, as if it were the *wanting* present participle of *sum*, used substantively.—p. 429, the form *avret* (*Cantilène de Sainte Eulalie*, 2) is correctly referred to Lat. *habuerat*, but mistranslated: "*Bel avret cors*" . . . Belle avait eu le corps." The few remnants of the Lat. pluperfect surviving in O. Fr. had already weakened to simple preterits.—p. 539, "*illuec* (illo loco);" read, Lat. adv. illoc.—p. 543, "*dunc* [*donc*] représente le latin *tunc*;" read, *donique*, cf. Wölfflin's *Archiv*, II. 103.—p. 545, "*encore* (lat. *hac hora*)." *Hac hora*, in the form *ha hora*, is probably the etymology of *ore*, *encore* being regarded as a compound of *enc* (adhuc?) and *ore*.—p. 550, the use of O. Fr. adverbial *par* in such examples as "*mult par est grant la feste*" is discussed, and its development aptly compared with that of *très* (Lat. *trans*); but no

mention is made of the Lat. prototype of this use occurring in compounds such as *perfacilis*, *perfervidus*, *perhorridus*, nor of its survival in the modern phrase, 'c'est *par trop* fort.' p. 547, "Tost, tôt (lat. *tostum*, brûlé, par allusion à la vitesse de la flamme?)." The idea seems to be rather that contained in the phrases "a hot chase," "hotly pursued," etc.

It will be in place to call attention here to a peculiar comment on this grammar which appeared in the N. Y. *Nation* of January 28, under the title of 'Some Recent Works on Etymology.' The *Nation* critic's remarks on the etymology of the affirmative *oui*, as given by Brunot and others, are so noteworthy as to deserve quotation at length. Animadverting on the "too little unanimity among the specialists of this branch," he says: "The simplest forms give rise to too many contradictory statements. A single example may serve to show how much uncertainty yet exists in regard to the derivation of the commonest words. It is not necessary to look in very old French grammars to find the word *oui*, yes, explained as being the past participle of the verb *ouïr*, to hear. Then came the more logical and historical explanation, which accounts for the old form of the word, *oïl*, deriving it from *hoc illud*. This is probably accepted now by 99 per cent. of those who, without being specially etymologists, have generally correct ideas on French derivations [?]. But of very late years the learned in phonetic changes have proved by analogy that the words *hoc illud* could never have given *oïl*, but only *oël*, so that one of them proposes as a solution the words *hoc illic* as the original of *oïl*. This etymology, for reasons which it would be pedantic to develop here, satisfies all the laws of letter changes from Latin to French. M. Clédât, in his 'Grammaire élémentaire de la vieille langue française,' already noticed in the *Nation*, rather shirks the question, although lately, in his edition of the 'Song of Roland,' he proposes *o* (Lat. *hoc*) and the personal pronoun *il*. In this M. Brunot follows him; so that, according to him, the answers to the questions, 'Do you go?' 'Does he go?' would have been *o je* and *o il*, as the answer to 'Do we go?' would have been *o nous*; *o il* taking later the place of all the other forms. Hence, in view of all these

newly discovered "belles choses," the professional etymologist must feel like exclaiming with Molière's *Madelon*: 'Si l'on ignore ces choses, je ne donnerais pas un clou de tout l'esprit qu'on peut avoir.'" As a matter of fact, the etymology of *oui* which is here ascribed to Clédât and Brunot, was not only proposed, but established, by Professor Tobler just ten years ago, in Kuhn's *Zeitschrift für vergleichende Sprachforschung*, III. 423, (neue Folge) 1877; and in O. Fr. the answer to the question "Do you go?" not only "would have been," but was, *o je* (cf. for an example, Bartsch, *Chrest.*, p. 296, l. 42). In the note in *Romania* (as far back as 1880) in which Professor Cornu calls attention to the fact that *illud* could only have given *el*, he speaks of Tobler's etymology as "admise aujourd'hui, je pense, par tous les romanistes."

More lately, March 31, the *Nation* reviewer, in his notice of Gröber's *Grundriss* (which, he says, "is calculated to embrace six good-sized volumes . . . and it is expected that the third number will form the completion of the first volume"—there are to be only six numbers, comprised in two volumes), tells us that "on page 149 Gröber mentions as the end and scope of Romance philology "scientific research concerning Romance speech, of which the origin has, in the lapse of centuries, become incomprehensible." Not recalling any such a remarkable statement in the scholarly treatise in question, we turn to the page cited, and find, as the nearest approach to the above "quotation," the following sentence: "Die 'Forschung über die unverständlich gewordene und unverstandene romanische Rede' gipfelt in der Erkenntniss der Entwicklung künstlerisch gestalteter romanischer Rede und romanischer Sprache," etc. Finally, we are told that the work "contains all the *literary quotations* [italics ours] needful to those who desire to undertake studies subsidiary to the information contained in the 'Grundriss.'" By "literary quotations" is here apparently meant "bibliographical references." It may justly be said that the time has come when the *Nation* should furnish its readers with more reasonable opinions and less groping information in the domain of Romance philological criticism.

'Studies in Italian Literature, classical and modern,' by Catherine Mary Phillimore (London, 1887) is the title of a collection of papers previously published in reviews, on the Paradiso, Petrarch, Tasso, the Italian Drama, Manzoni, etc. The various subjects are treated in an easy, attractive way, showing the deep interest of the author in her work. After the perilous point of the Medici period is passed the book is fairly reliable. The scientific value of the essays preceding can be inferred from the evident ignorance of all work done in the field for ten years at least. Symonds is not even cited, much less Bartoli and Gaspary. For example, De Sade and "above all Baudelli" (whose book was printed, according to the author, in 1837) are considered the authorities on Petrarch. Therefore, we find a definite Laura, a serious view of Petrarch's political influence on the Pope and Emperor, not a word of his frantic struggles to obtain the laurel crown, the *Africa* relegated to the background among his Latin works, and the following summary of the man: "His personal character was of a most amiable kind. He neither desired nor despised riches. Without conceit he knew his own worth. He loved fame, but was not eager in the pursuit of it," etc. (p. 57). And all this might have been saved by the scholarship necessary to open the *Encyclopedia Britannica* to the article "Petrarch!" It is, perhaps, unnecessary to add that the first chapter on the Drama does not fall far short of being worthless. How the Drama started the author has no clear notion: by the "'Ludi,' as the mystery plays were called" (p. 132) one is led to think of the Laude; Mussato's "Eccesinis" may be a typographical error for Eccerinus; of the *Divozione* and *Sacra Rappresentazione* there is no mention. The misfortune of such work is that it is not negative in effect, but actually misleading, and that, too, with the best intentions on the part of the author.

*Deutsch-Americanisches Magazin* is the title of a new German quarterly, edited by H. A. Rattermann (Cincinnati, S. Rosenthal & Co.), to which we take pleasure in calling the attention of those interested in the history and language of the Germans in America. Mr. Ratter-

mann long ago established his reputation as an investigator in this special field, and we doubt not that the present enterprise will contribute much towards showing the important influence of the German element, for the past two hundred years and more, upon the material and intellectual development of our country. The two numbers already issued contain valuable essays on biographical and literary topics from the accomplished editor. A special feature of the 'Magazin' is its publication of important historical documents, which are edited with philological care and will prove of great value for the study of German American dialects and their literature.

A year or two ago, Mr. Arsène Darmesteter, Professor at the Sorbonne, was invited to deliver before a London audience a short series of lectures on questions of philology. The little book which appears as the outcome of these lectures,\* is necessarily elementary, but contains much that is suggestive even to the more advanced student. A simple, clear exposition of facts (well-known though they be), coming from such a master of the subject, must always be of great value. Mr. D. takes for his theme the changes in meaning between the radical word and those derived from it, and the various causes which bring about these changes. He selects as his illustrative examples almost entirely Latin primitives with their French derivatives, and the changes in French words themselves; and does his work with that clearness, directness and attractive arrangement of examples, which is so characteristic of the best French workmanship. Some of his lists of words and idiomatic expressions (e. g., pp. 55, 101, 150 et seq.) are charming reading in themselves to any student of French. Teachers will find the book useful as auxiliary reading for beginners in Romance philology: it is fully as engaging as Brachet's Introduction. The translation, which was made from the original manuscript, reads very smoothly, the rendering of the French examples and idiomatic phrases in particular being extremely accurate and neat. Follow-

\* *The Life of Words as the Symbols of Ideas*, by ARSÈNE DARMESTER. London, Kegan Paul, Trench & Co., 1886, pp. 173.

ing the above, an edition in French, from the author's revised manuscript, has just appeared under the title, 'La vie des mots étudiée dans leurs significations.' Paris, Delagrave, pp. XII, 212.

### PERSONAL.

Professor Hugo Schuchardt (University of Graz, Austria) has received permission from the Government to discontinue his lectures for the present term and has gone to South France (Provence) and to the Basque Provinces of North Spain for the purpose of making special researches into the languages of these districts.

Mr. W. R. Morfill, of Oxford, England, is engaged in writing a Serbian Grammar for the Series of 'Simplified Grammars' which Messrs. Trübner & Co. (London) are now publishing. It is to be followed, in this series, by Bulgarian, Chekh and Russian Grammars by the same author, whose object is to write them on scientific principles, according to those laid down in the great work of Miklosich, *Vergleichende Grammatik der Slavischen Sprachen*. The writer expresses the hope that they will be useful to the student of comparative philology no less than to the special Slavonic scholar. Mr. Morfill will undertake, later, to prepare a Russian Grammar and Reading Book for the Delegates of the Clarendon Press.

Professor L. Clédât (Faculté des Lettres de Lyon, France) has in press the first number of his '*Revue des Patois*, recueil trimestriel consacré à l'étude des patois et anciens dialectes romans de la France et des régions limitrophes,' and, in the announcement to this initial livraison, he gives us an attractive list of collaborateurs, among whom may be mentioned, Brunot, Chabaneau, Joret, Monaci, Philippon, du Puits-pelu, Raynaud, Thomas. Subscription price, 15 francs a year. In connection with this undertaking, it may be well to state that we have received the announcement also of a *Revue des patois gallo-romains* to be edited by Professor Gilliéron, of the École pratique des Hautes Études, at Paris. We regret that these

two enterprises could not be merged into one, so as to unite the efforts of dialectologists in a single channel of publication.

Dr. Emil Hausknecht, until recently Professor of French and English in the Falk Real-gymnasium in Berlin, has been called to the position of Professor of Pedagogics in the Imperial Japanese University at Tokio. Dr. Hausknecht reached the scene of his new labors in January of the present year, and was engaged until April in studying the schools and school-system of the Empire. This work he will continue in the summer vacation, by a tour of inspection through the provinces. During the present semester he will lecture on pedagogical subjects and conduct the exercises of a pedagogical seminary, at the University. Dr. Hausknecht's well-known success as a teacher, and instructor of 'Probekandidaten,' in one of the foremost real-gymnasias in Germany, together with his practical knowledge of the educational systems of France and England (in both of which countries he enjoyed a long residence), and his own high attainments as an original scholar, have especially fitted him for a career of usefulness in his present important position. For his doctor's degree, which was obtained at the University of Berlin in 1879, Mr. Hausknecht presented a dissertation entitled 'Ueber sprache und quellen des mittelenglischen heldengedichts vom Sowdan of Babylon.' Since that time he has published articles on kindred subjects in *Anglia* and *Herrig's Archiv*; and in 1885 appeared his critical edition of 'Floris and Blauncheffur: mittelenglisches gedicht aus dem 13. jahrhundert nebst litterarischer untersuchung und einem abriß über die verbreitung der sage in der europäischen litteratur.'

### JOURNAL NOTICES.

ROMANIA NOS. 58-59.—MEYER, Paul. *Notice d'un ms. mssin* (Montpellier 164 et Libri 46).—MOREL-FATIO, A. *Mélanges de littérature Catalane*. 111. Le livre de Courtoisie.—MEYER, Paul. *Les Manuscrits français de Cambridge*. 11. Bibliothèque de l'Université.—PICOT, E. *Le monologue dramatique dans l'ancien théâtre français*.—MUSSAFIA, A. *Sul metro di due componimenti di Filippo de Beaumanoir* ed. Suchier.—PHILIPON, E.

*Le possessif tonique du singulier en lyonnais.*—PUTS-PELI. *L'adjectif-pronom possessif en lyonnais; ant en langue d'oïl; acaal en auvergnat.*

**ENGLISCHE STUDIEN. VOL. X. PART 2.**—ADLER, M., KAUZA, M. *Studien zu Richard Rolle de Hampole.*—SÄTTLER, W. *Zur engl. Grammatik.* Reviews: SWEET, *The Oldest English Texts* (A. Schröder); DIETER, *Sprache und Mundart der Ep. und Cambridge glossen* (A. Schröder); PETRAS, *Ueber die mittelhengl. fassungen der sage von der sieben weisen meistern* (H. Varnhagen); HERFORD, *Literary relations of England and Germany in the sixteenth century* (F. Babertag); *English Worthies*, ed. by Andrew Lang (E. Regel); *Sir Tristrem*, ed. by P. McNeill (E. Kölbinger); SCHUEDEKOPF, *Sprache und dialect des mittelhengl. gedichtes William of Palerne* (M. Kalnza); *Internationale zeitschrift für allgemeine sprachwissenschaft*, ed. by F. Techner (H. Klinghardt); SIEVERS, *Phonetik* (W. Vietor); Miscellen: *The Modern Languages in America* (H. S. White); *Verhandlungen zur reform des sprachunterrichts auf der dritten nördlichen philologenversammlung zu Stockholm* (F. Palmgren); *Bericht über die verhandlungen des ersten allem. neuphilologentages zu Hannover* (A. Rhode); *Die älteste deutsch-englische und englisch-deutsche grammatik* (W. Vietor).

**ANGLIA. VOL. IX. PART 3.**—DIEBLER, R. *Henri-sone's fabeln.*—RISS, P. *Sind die v. Horstmann herausgegebenen schottischen legenden ein werk Barbere's.*—SARRAZIN, G. *Beowulf und Kynewulf.*—STIRMEFELS, A. *Der altfranzösische vokalismus im Altenglischen.*—THEIBEN, H. *Das Datum von Chaucer's 'Mars und Venus.'*—WIELKER, R. I. *Edvard Bulwer und seine werke.* II. *Verschen in den blichern über neueste englische literatur:* 1. *Kingsley's Yeast and Alton Locke;* 2. *Hypatia.*—ZARNCKE, F. *Das englische Volksbuch vom Dr. Faust.*—LENTZNER, K. *Clement Mangfeld Ingleby.*

**ZEITSCHRIFT FÜR DEUTSCHES ALTERTHUM. VOL. XIX. PART 1.**—ZUPITZA, J. *Altenglische glossen zu Abbas Clericorum decus; Altenglische glossen zu Bede; Die ursprüngliche gestalt von Aelfrics Colloquium; Ein zauberspruch.*—XAPIER, A. *Bruchstück einer altengl. Boethius.*—STROBL, J. *Zur spruchdichtung bei den Angelsachsen.*—MEYER, R. M. *Die Nidhartlegende.*—MUELLER, R. *Zur Kudrun; Zum Meier Helmbrecht.*—Reviews: Hoffmann, *Reimformeln im Westgerm;* and Bode, *Die Kennung in der Ags. Dichtung* (R. M. Meyer).—HEINZEL, *Ueber die Nibelungen-sage* (S. Singer).—DIENTZER, *Abhandlungen zu Goethes leben und werken (Minor).*—BAUMGART, *Goethes Weissagungen des Bakis und die Novelle* (K. Zwierzinn).

**BEITRAEGE.** (Hrsg. v. Paul u. Braune). **VOL. XII. PART 2.**—SCHÜLLERIS, A. *Zur kritik des altnordischen Vahlgilglaubens.*—KAUFMANN, F. *Die rhythmik des Heliand. Die Heimat des Helianddichters.*—RÜGGE, S. *Studien über das Beowulfepos.*—KLUGE, F. *Zur althochdeutschen lautlehre.*—MOCK, E. *Bragi als gott und dichter.*—BRAUNE, W. *Nachtrag zu mhd. ein. Abf. sehen verzehren, essen. Zu mhd. gelauben gestatten.*

**GERMANIA XXI. PART 4.**—BENAGEL, O. *Zum Heliand und zur Heliand grammatik.*—WALKAN, R. *Ein Geschlecht von der Vogelweide in Boehmen.*—LEHMANN, H. *Ueber Waffen im angelsächsischen Beowulfliede.*

**ARCHIV FÜR LITERATURGESCHICHTE XV. PT. 1.**—VARNHAGEN, H. *Eginhard und Emma.*—LITZMANN, C. P. *Neue Mittheilungen über Hölderlin.*—BIEDERMANN von, *Anzeigen aus der Goethe literatur.*

**ARCHIV FÜR DAS STUDIUM DER NEUEREN SPRACHEN LXXVII. PARTS 3 AND 4.**—RUDOLF, A. *Der germanische Lichtgott Balder und der heilige Johannes.*—KEESERITER, O. *Die christlichen Wörter in der Entwicklung des Französischen.*—VOLLMER, A. *Shakespeare und Pintarch, I.*

**FRANCO-GALLIA, MAERZ.**—GILLIERON, L. *Les accents dans la langue française.* (Abhandlung).—VON MOER-NER, J. *Die deutschen und französischen Heldengedichte des Mittelalters als Quelle für die Culturgeschichte.* (A. Kressner).—RAEDER, H. *Die Tropen und Figuren bei R. Garnier.* (Kressner).—TRIAL, L. *L'Idée de Dieu dans la poésie de Victor Hugo* (J. Sarrazin).

**ARCHIV FÜR LITTERATURGESCHICHTE XV, 2.**—CIEGGER, J. *Englische Komödienten in Strassburg in Elsass. 1596—1652.* (Abhandlung). *Anzeigen aus der Goethe Litteratur* (von Biedermann).—SCHÄZEN-RACH, O. *Franzoesische Einflüsse bei Schiller.* (Walzel). *Miscellen. Englische Komödienten, etc.*

**ZEITSCHRIFT FÜR NEUFRAZÖSISCHE SPRACHE UND LITTERATUR. VIII. 6.** *Referate und Rezensionen.*—TEN BRINK, *Het jonge Duitschland en het Fransche Naturalisme.* (R. J. Heller). [A defense of Zola, which the reviewer finds extravagant and at the same time poses his rules for the true realistic novel].—SIEPELE, Th. *Geschichte des deutschen Kultureinflusses auf Frankreich mit besonderer Berücksichtigung der literarischen Einmischung.* I. (O. Knauer).—WART-BERG, K. *Molière en lefnadsteekning.* (G. Körting). [No new material].—LOISELEUR, J. *Molière Nouvelles considerations sur sa vie et sa famille.* (R. Mahrenholtz). [Articles of popular nature already published in *Le Temps*].—TODESCHINI, A. M. *Un poète lyrique à la cour de France sous Henri IV. et Louis XIII.* (R. Mahrenholtz). [Three essays on Malherbe; on the 'Oedipe' of Corneille and Voltaire; on 'Le Médecin malgré lui'].—STICKLING, O. W. *Molière und kein ende.* (R. Mahrenholtz).—SMITH, G. Barnett. *Victor Hugo, his life and work.* (K. A. Martin-Hartmann). [Mediocore].—SCHOENHERR, G. *Jorge de Montemayor, sein Leben und sein Schifferroman.* (Felix Hase). [The identity of Diana with Marfida of the cancionero is established beyond doubt. The birth of Montemayor placed between 1519-28].—GODET, P. *Le mouvement littéraire de la Suisse romande en 1885 et 1886.*—TRAUTMANN, M. *Die Sprachlaute, etc.* (E. Elenkel). [Continuation of the review in Zeitschrift VI. 7. Abhandlung].—WEISGERBER, W. *Des Konjunctiv bei den franzoesischen Prosakern des 16ten Jahrhunderts.* (Schluss).—FBER, H. *Beiträge zur franztösischen Lexikographie.* [Words not found in the literary or argot dictionaries].

# SUPPLEMENT.

May, 1887.

## THE FOWL IN THE SPANISH PROVERB AND METAPHOR.

Valuable as is Brinkmann's work, 'Die Metaphern. Studien über den Geist der modernen Sprachen. Bd. I. Die Thierbilder der Sprache,' as the first attempt at collecting and classifying the metaphors of modern languages, it is far from complete. Nor could it well be otherwise. For, on the one hand, in the almost total absence of preparatory special treatises, the field is too vast for one man to survey and to exhaust, while on the other hand the author in gathering the material for his work contented himself with consulting for the Spanish, for instance, the Dictionary of the Spanish Academy, Oudin's collection of proverbs and Cervantes' Don Quijote; a method of study which could not give him even an approximate idea of the range of Spanish metaphor. Until the whole ground of each language shall have been fully and systematically worked up by special treatises, no attempt at a comprehensive and reliable presentation of the subject can be made with any hope of success.

It is with the purpose of pointing out and in a measure filling up the gaps in Brinkmann's chapter on the fowl (l. c. pp. 513—574), and more particularly on the chicken, that I have arranged here such material as has collected in the course of my reading and as is offered by the Dictionaries, chiefly that of the Academy. (For a few additions to Brinkmann's book, cf. Am. Journal of Phil., vol. VI. pp. 74-79). Unless otherwise stated, the illustrations are quoted from Rivadeneyra's 'Biblioteca de Autores Españoles' and from the Diccionario de la Academia Española (1884).

### I.—GALLO.

1. The cock is proverbial for his crow, which may be indicative of time, of an omen or of utterance or noise in general. (cf. Grimm, D. M. III.4 192). In former times, the cock's crow was an important help in ascertaining and fixing time, as appears among other things from the stories of boundary-disputes in which it was agreed upon as the signal for the de-

parture of the competitors. (cf., for instance, Grimm, Kl. Schriften, II. 70-74). In the proverbial expressions of time surviving and recording such conditions, the cock figures not only as "the trumpet of morn," as one would infer from Brinkmann's remarks, but also as the herald of midnight and of sunset. Thus, Alcalá says in his 'Donado Hablador': la *media noche*, reloj certísimo para los gallos.

#### a) Midnight:

Los monges que maduran a los gallos primeros,  
Trasayunar non pueden como otros obreros. S. Dom. 458.  
Cerca era de gallos, media noche troçada. S. Dom. 652.  
Media noche era por filo  
Los gallos querían cantar,  
Cuando entraba por Toledo  
Por Toledo, esa ciudad:  
Antes que el gallo cantase,  
A Consuegra fué á llegar. Wolf y Hofm., P. y F. de Rom.,  
I. 227 et seq.; cf. l. c., II. 150, 248, 358.

So also in Portuguese: Antes de o gallo primeiro. Hardung, Rom., II. 182.

The midnight-mass is called *misa del gallo*.

#### b) Day-break:

Ca a mouer a Myo Cyd ante que cante el gallo. P. C., 169.  
En San Pero de Cardena y nos cante el gallo. l. c., 209 (let us get there before dawn).  
Apriessa cantan los gallos e quieren quebrar albores. l. c., 235.  
A la manana quando los gallos cantaran. l. c., 316.

Et porqué al hora del gallo et non á otro tiempo. Libro de los Estados, p. 351.

Otrosí la razon por qué nasció á la hora que cantó el gallo, parece á mí que es esta. l. c. p. 352.

Cerca era de gallos quando fizo tornada. Mil., 742.  
Aun ora de gallos era por uenir. Alex., 2290.  
A los mediados gallos piensan de cavalgar. P. C., 324. cf. l. c., 1701.

Portuguese: Horas de o gallo cantar. Hardung, Rom., I. 7; cf. l. c., I. 223; II. 121, 126.

From the Italian and French, such expressions as *al canto del gallo* and *dès le chant du coq* are familiar.

As "the trumpet of the morn" the cock figures not unfrequently in Latin: Sub galli cantum, Hor., Sat., I. 1, 10; ad cantum galli secundi. Juv., IX. 107; nondum cristati rupere silentia galli. Mart., IX. 68, 3; noctis gallicinio venit quidam juvenis. Apul., Met. 8, 1.

The cock is also proverbial for flapping his wings:

Començaron las *alas los gallos a feryr*,  
Leuantaron-se todos, misa fueron a oyr. P.C. Fern. Gonz., 483.

c) *Sunset*:

Ya *el gallo* con su canto y alarido  
Denunciaba á los míseros humanos  
El nuevo declinar del sol ausente  
Hácia el ocaso bajo y nuestro oriente. La Austriada, c. II.

The phrase, *entre gallos y media noche*, is equivalent to *á deshora* in the sense of untimely.

In connection with the above expressions of time may be mentioned here *en ménos que canta un gallo*, something like the English: In less time than you can say Jack Robinson.

Las guerrillas eran despachadas por las nuestras *en ménos que canta un gallo*. Galdós, Zaragoza, c. 8.

As the cock's crow heralds the coming day, it is also supposed to announce coming events.

Under this head may be classed the phrase, *otro gallo me (te, le, etc.) cantara*, which means: my lot would be better, I should fare better.

Pluguiese á Dios que vuestro amo no viniese, y que á vos os diese gana de quedaros en casa, que á fe que *otro gallo os cantase* porque el mozo que se me fué vino á mi casa habrá ocho meses roto y flaco, y ahora lleva dos pares de vestidos muy buenos y va gordo como una nutria. La ilustre Fregona, p. 224 (ed. Brockh.); cf. also D. Q. II. 70, and Donado Hablador, p. 506.

A warning and censure of indiscreetness lies in the saying: al gallo que canta le aprietan la garganta, while on the other hand cowardly silence is the theme of the *refran*: gallo que no canta, algo tiene en la garganta.

Of those who do not fully understand what they hear, whose information is therefore unreliable, the Spaniard says: Oyó al gallo cantar, y no supo en qué lugar (muladar), to which compare the synonymous expression: Como muchos lo tienen hoy, que oyen campanas sin saber quizás donde suenan. Fer. Cab., Fam. de Alv., p. 38 (ed. Brockh.) and the German: Er hat läuten gehört, weiss aber nicht wo die glocken hängen.

The cock's crow is figurative for noise or disturbance:

Quedaría sosegado  
Todo el tu gran imperio  
Que no te cantase gallo. Wolf y Hofm., l. c., II. 351.

The Italian cuts off an annoying discussion or inquiry with the remark: Cantò il gallo e fu di. Tommaseo, Diz.

2. The cock is proverbial for his pride and overbearing, as also for being the king of the feathered tribe. (cf. Brinkmann, l. c. pp. 517—521).

Yo me figuré que era el *rey de los gallos* y el que llevaba la gula. Guzm. de Alf., p. 232.

Engreído como gallo en el cortijo, to be as haughty as the cock in the farm-house.

Alzar, ó levantar uno el gallo, to treat others haughtily:

Haya paz, y no levante ninguno *el gallo*. Galdós, Nap. en Cham., c. 8.

So also *alzar ó levantar la cresta*, as in Latin: Et tamen illi surgebant cristae. Juv., IV. 70; cristam promittere galli. l. c., XIII. 233. Italian: A testa ritta come un gallo. Giusti. Quedar como gallo de morón means to be defeated or mocked, and the phrase: como el gallo de morón, cacareando y sin pluma, refers, according to the Academy's Dictionary, to those "que conservan algún orgullo, aunque en la pendencia ó negocio en que se metieron queden vencidos."

El gallo y el gavilan no se quejan por la presa, sino porque es su ralea, expresses the same idea as *no por el huevo, sino por el fuero*, applied to quarrelsome people.

Holgad, gallinas, que el gallo está en vendimias (or: que muerto es el gallo) corresponds to our saying: when the cat is away, the mice begin to play.

Blanco y rubio por extremo  
Esclarecido en linaje,  
*El gallo de las bravatas*,  
La gala de los donaires.

Romance (Hita, 'Guerras Civiles,' p. 524).

Al capon que se hace gallo, azotallo, censures presumption.

Metí gallo en mi cillero, hízose mi hijo y mi heredero, refers to those who abuse privileges.

The idea of overbearing is also contained in the phrases *andar de gallo* and *correr un gallo* to pass the night merry-making.

El mozo y el gallo, un año, advises not to keep them too long.

Italian: *Essere il gallo della checca* dicesi



di chi s'innamora d'ogni donna che vede, di chi vuol essere l'Adone di tutte le belle. Rigutini-Fanfani.

The Spanish *gallito* is the equivalent of the English cockcomb.

3. The cock is proverbial for his slow walk and for the air of caution which he often assumes:

*El paso de un gallo* means a single, short step, a short stretch.

Mira, el mundo marcha muy despacio. En cada siglo suele adelantar *el paso de un gallo*, si no retrocede. E. Castelar, Sant. el Pos., c. 4.

So also the Italian *passo di gallo*: Mi troverò questa state in loco che di lì a Prazzuola è *un passo di gallo*. Bern. XXVI. lett. 66 (quoted by Tommaseo).

*Ir á escucha gallo* means to proceed, to go with caution.

4. The cock is toothless.

Hence the phrase *muclas de gallo* means no teeth, or very poor teeth, to which compare the English "shad's ears."

Cuando los gallos tengan dientes, is synonymous with cuando méen las gallinas and para la semana que no tenga viernes, all of which expressions mean "never."

5. An insignificant, harmless act is compared to the pecking of the cock.

Firme estido Achilles, non dulto de esperarlo,  
Non dió por él mas que *sil picás un gallo*. Alex., 637.

6. The cock's leg is the picture of awkwardness and clumsiness, from which fact is derived the phrase: salir con pata de gallo, to speak unadvisedly, sillily.

From its form, the *pata de gallo* has received the metaphorical meaning of the wrinkle that forms in the outer corner of the eye and which is considered a sign of old age.

7. A number of objects are named after the crest to which they bear some resemblance.

Thus *cresta* means a) the crest of other birds, b) the crest of mountains, c) of the covert-way, d) of a helmet, and e) a cramp-iron. *Cresta de gallo* is a popular name for the amaranth (cf. pavo), just as *meierhahnenkamm* in German.

## II.—GALLINA.

1. Chickens are valued for yielding superior food, and hence are proverbial as marks of wealth and good fortune. (cf. Brinkmann, l. c. pp. 539—541).

Y deredes á Dário, esto sea ayna,  
Que quando non aña Philippo fijo enna reyna,  
Poniage *ouos doro siempre vna gallina*;  
Quando nasció el fijo morió la gallina. Alex. 130.

Comian de su cabra ó cabron como si fuera de una bien manida y *gruesa gallina*. Alcalá, El Don. Hablador, p. 547. cf. p. 560. In contrast to this, *oveja*, the sheep, seems to be looked upon as a mark of poverty and of ill-luck. Compare for instance a passage like the following: Nuestra comida ordinaria es un poco de oveja en cecina con algunas migas. Don. Hablador, p. 496.

La gallina de mi vecina más gorda está que la mia, or: más huevos pone que la mia.

Viva la gallina, aunque sea con su pepita (D. Q. II. 5) is synonymous with: mas vale sufrir que morir.

For want of a better place, the following two expressions with *gallo* may be mentioned here: Daca el gallo, toma el gallo, quedan las plumas en la mano, which informs us that valuable things may be spoiled or ruined by too much handling.

El que solo come su gallo, solo ensilla su caballo, is a warning to the selfish.

Pollo de enero, á San Juan es comedero, is synonymous with: Pollo de enero, cada pluma vale un dinero, to which may be compared the following:

Mesquino e magrillo no hay mas carne en él  
Que en *pollo enverniso despues de San Miguel*. J. Roiz, 803.

Allá se lo haya Marta con sus pollos, reprehends meddling with other people's affairs. Esteb. Gonzalez, p. 300.

Los pollos de Marta piden pan, y dales agua Marta la piadosa. Cov. Tesoro.

Voló el pollo means that a cherished hope has gone. Cf. voló el golondrino.

*Gallina* is found coupled with *capon* as an expression for an abundant table:

Pregunté que cena había;  
*Dos gallinas y un capon*:  
Las gallinas para las damas,  
Y el capon para el señor. Romania, XIII. 150.

So in Portuguese:

Levára—a p'ra sua sala,  
*Com gallinhas e capões*  
Nada de comer faltava. Hardung, Rom., II. 115.  
Mandou-lhe fazer a ceia  
De capão e de gallinha. l. c., 160.

Here belong finally the Italian proverb: La

gallina vecchia fa buon brodo, and the well-known French sentence credited to Henry IV.: *Je veux que le dimanche chaque paysan ait sa poule au pot.*

The egg is the subject of many proverbial expressions referring to its value, its form or other qualities.

Hispe el huevo bien batido, como la mujer con el buen marido, which puts forth "las dichas que alcanza una mujer con un buen marido." (Dicc. Acad.).

Sobre un huevo pone la gallina. D. Q., II. 7.

No es por el huevo, sino por el fuero. Fer. Cab., Clem., p. 89. This applies to those who do not fight for some advantage, but for the mere love of quarrel. (cf. gallo).

Dar con los huevos en la ceniza, to spoil one's chances, to lose one's advantage.

Me sucedió una disgracia en mi aplaudido y celebrado fogon, con que dí *con los huevos en la ceniza*. Esteb. Gonzalez, p. 293.

Aborrecer uno los huevos, means to allow one's self to be deterred from some good work undertaken.

Sórbete ese huevo, expresses satisfaction at the disadvantage suffered by another, and may be compared to our saying: Put that in your pipe and smoke it!

Un huevo y ése huero, denotes a defective or worthless possession, and a kindred idea is contained in *á huevo*, at a low price.

Tanta *similitud* no se hallaba *en dos huevos*. Guzm. de Alf., p. 194.

Si no lo es, lo parece *como un huevo á otro*. D. Q., II. 27.

Parecerse una cosa á otra como *un huevo á una castaña* is said of things that bear no resemblance to each other, that have nothing in common.

Andar pisando huevos, to go with great caution.

Buscar el pelo al huevo, means to look for and invent ridiculous reasons for quarreling. Es preciso *buscarle el pelo al huevo*, como suele decirse, registrar papeles, sacar de ellos la quinta esencia de la maldad. Galdós, Mem., c. 4. Compare to this the English: 'tis very hard to shave an egg.

Al freir de los huevós, points to the time when an act or an occurrence will become known by its effects. So Sancho Panza says:

y si no, *al freir de los huevos lo verá*, quiero decir, que lo verá cuando aquí su merced del señor ventero le pida el menoscabo de todo. D. Q., I. 37.

The milk of the hen is proverbial for being something uncommon.

The Italian *latte di gallina* has two significations. It means 1) exquisite food or such as it is almost impossible to find: Sarebbono state sempre come regine, portate in palma di mano, e non sarebbe mancato loro *latte di gallina*. Fag. Comm. (T.). Gli amanti sciocchi e semplicioti si credevan *ber latte di gallina* (live in a state of happiness). Fort. Ricc., II, 63. (T.). The Latin *lac gallinaceum* was used in a similar sense: Omnia domi nascuntur: lana, credrae, piper, *lacte gallinaceum*, si quaesieris, invenies. Petron. 38, 1.—Ut vel *lactis gallinacei* sperare possis in volumine haustum. Plin., nat. hist., praef. § 24.

*Latte di gallina* means 2) by a further metaphor what the French also call *lait de poule*, an egg-flip.

The Spanish *leche de gallina* is, as far as I am aware, not used in any of the above senses, being only a popular name of the plant *ornithogalum umbellatum* or Star of Bethlehem, like the German *hühnermilch*.

Brinkmann (pp. 548-9) complains that the French dictionaries do not account for the expression *fil de la poule blanche*, fortune's favorite. The French lexicographers must have known that the phrase dates back to the Latin:

Ten, o delicias! extra communia censes

Ponendum, quia tu *gallinae filius albae*

Non viles pulli, nati infelicibus ovibus? Juv., XIII. 140-2.

The origin of this expression, which I have not been able to find anywhere in Italian and Spanish except in Covarrubias' Tesoro (*hijo de la gallina blanca*), is probably due not to the comparative scarcity of white hens, as Brinkmann wrongly infers from Buffon's remarks, but rather to the fact that they are not as prolific as the black ones (hence the Italian *della gallina, la nera*), and that, therefore, the offspring of a white hen is looked upon as something uncommon or lucky. To this view would seem to point the part which the white hen plays in the well-known legend of Livia Drusilla, the second wife of Augustus, mention of

which is made in Pliny, nat. hist. 15, 30, 40 and Suet., Galba, 1: Liviae . . . praetervolans aquila *gallinam albam* demisit in gremium; cumque nutrir alitem . . . placuisset, *tanta pullorum suboles* provenit, ut hodieque ea villa *ad Gallinas* vocetur. To this force of *gallina alba* may also have contributed the signification "bright," "favorable," which attached to *albus*, as in Hor., C. 1. 12, 27: *alba stella*. In Romance, the expression seems to belong more to the literary than the popular language.

The *caldo de gallina* is proverbial for its medicinal qualities.

Dieronli desende mucho buena doctrina  
Mucho mas provechosa que *caldo de gallina*.

Loor de Berceo, 6.

Cuando Dios se determina  
A no remediar los males,  
No aprovechan cordiales,  
Ni el *caldo de la gallina*. Don. Habl., p. 520.

## 2. Motherly love:

Tan contenta va la gallina con un pollo como otra con ocho.

## 3. Feeding and voracity:

Los diablos que se despepitan por una baraja, . . . *acudieron como pollos al trigo*. F. Cab. Clem., p. 173. Este te hizo rico que te hizo el pico, *grano á grano hinche la gallina el papo*. Guz. de Alf., p. 246.—Estamos como las *gallinas* del tío Alambre, que las despertaba el hambre. F. Cab. Clem. p. 170. Italian: Far la cena del galletto, un salto e a letto.

## 4. Talkativeness:

Lo que están Vds. es como las *gallinas* del tío Rincon, que saltaban siete corrales por conversacion. F. Cab., Clem., p. 170.

*Gallinero*, a hen-yard, has received the following characteristic metaphorical meanings: a) a place where many women meet, and b) the gallery in the Spanish play-house where only women sit.

## 5. Vanity:

*Polla-gallina*, a woman pretending youth. Mujer polla-gallina que va á Villavieja. Velazquez Dict. cf. to this the Italian: gallina mugellense ha cent'anni e mostra un mese. Giusti.

## 6. Cowardice, helplessness and stupidity:

Muchas a de yentes mas de las que él diz;  
Mas todas son *gallinas* e de flaca rayz. Alex., 746.

La mujer y la gallina por andar se pierden afna. D. Q., II. 49.—*Gallina en corral ajeno* denotes a person easily embarrassed among strangers.

From the suddenness with which a frightened covey of chickens (*pollada*) scatter in all directions *spollada* has received the metaphorical meaning of a discharge of grenades from a mortar.

Italian: essere un pollo freddo, to be very timid.

Hijos y pollos, todos (or: muchos) son pocos. Fer. Cab., Clem., p. 190. This is to say that owing to the dangers to which the young ones are exposed it is well to have many in order to save one.

De la víbora faz atriaca, et del *mal seso de gallinas* faz vedegambre. Conde Luc., p. 429.

Una gallina ciega halla á veces un grano de trigo. Fer. Cab., Clem., p. 68. This expresses the same idea as the English: Into the mouth of a bad dog often falls a good bone, to which compare the French: Souvent à mauvais chien tombe un bon os en gueule, and the Spanish: a las veses mal perro roye buena coyunda. J. Roiz, 1597.

Jugar á la gallina ciega, to play blind hen, corresponds to our "blind man's buff." Tentando con las manos, como los niños que juegan á la *gallina ciega*. Guz. de Alf., p. 276.

Italian: Felici voi galline, che non andate a scuola. Giusti.

Whereas *pollo* in Italian means a stupid fellow, it denotes in Spanish an astute, shrewd man, as in the following passage: No hay boda ni banquete donde no se halle, amigo de buenos bocados debe de ser; echadle calza, no se nos pierda de vista *tan buen pollo*. Don. Habl., p. 556.

## 7. Slowness:

Día de Santa Lucia crece el día *un paso de gallina*. Cov. Tes. (cf. gallo).

## 8. Uncleanliness:

Under this head may be mentioned two expressions denoting a decay of trees and of wood in general, *pata de gallina*, a disease of trees, the beginning of rottenness, and *carne de gallina*, a decay of various kinds of wood. The same idea of unsoundness lies in the Italian *andare a ruina*, to be ruined, "to go to the dogs;" to die.

## III.—PAVON.

The peacock is proverbial for his beautiful tail and his ugly feet. *Hacer la rueda* to spread the tail (in the form of a wheel) has two metaphorical meanings: 1) to flatter, 2) to boast, and *deshacer la rueda* to close the tail is figurative for losing one's pride. As the tail is a cause of pride, so the ugly feet are of shame. Hence the metaphor *mirarse los piés* y *deshacer la rueda*, to see one's own defects and lose one's pride.

Si esto haces vendrá á *ser feos piés de la rueda de tu locura* la consideracion de haber guardado puercos en tu tierra. D. Q., II. 42.—Mirate los piés y desharás la rueda, Berganza. Col. de los perros, p. 332 (ed. Brockh.).—Desesperóse el poeta con la resoluta respuesta de Auristela, *miróse á los piés de su ignorancia*, y *deshizo la rueda* de su vanidad y locura. Pers. y Sig., p. 626. John Bowle, in his note on D. Q., II. 42, quotes the following instances: Mirando como el pavon la cosa mas fea que en tí tienes, luego desharás la rueda de tu vanidad. Fray Luis de Granada.

Italian: Paone molto ha a dispetto la laidezza de' suoi piedi. Brun. Lat., I. 5, c. 33.

Compare the French *faire la queue*, *faire la roue* with the sense of *pavaner*.

The Italian *guastare la coda al pavone* means to spoil a joke: lo me ne crepava della risa, e per non guastar la coda al pavone mi ritirai verso la credenza fingendo vedere ciò che vi si faceva. M. Bandello (Raccolta di Nov. Ital. Firenze, 1833. t. I. p. 306).

*Pavonada* means 1) the short, slow walk of the peacock (cf. gallo), 2) his strutting, stately walk. Viéndome tan galan soldado, dí ciertas *pavonadas* por Toledo. Guz. de Alf., p. 232.

*Pavonear* denotes 1) to strut, 2) to entertain with false hopes.

The turkey is the picture of pride:

Ponfale tan lleno de plumas como si fuera *pavo real*. Don. Habl., p. 509.

Me ponía mas hueco y pomposo que un *pavon indiano*. Esteb. Gonz., p. 291.

De toma un pavo á daga un pavo van dos pavos.

*Pavo* by metaphor means fop and *pava* an inactive, indolent woman.

*Pelar la pava*, to pluck the turkey-hen, is an

expression for courting, characteristic of Spanish customs:

El hablar quiere gracia

Y el cantar brio

Y el *pelar la paviola*

Quiere sentido. Lafuente, Cancion., I. 231, 3, quoted by Marin, Cantos., II. p. 416.

Náide *pela la paba*,

Porque está bisto

Que de *pelar la paba*

Salen pabitos. Marin, l. s., II. 421.

¿Será bien hecho, decia yo para mí, el venir aquí á *pelar la pava* en las barbas de las benditas ánimas que padeciendo y espirando están? Fer. Cab., Fam. de Alv., p. 24.

Compare *pelar la grulla*, of which I have not been able to find an instance thus far.

P. Meyer (Questions sur le poème de la Croisade Albigeoise., Rom. IV. 275) remarks in regard to this expression: "En catalan on dit encore maintenant *pelar la grua*, dans le sens de 'faire la cour.' Il est probable qu'il y a au fond de la locution catalane comme de celle de notre texte (*pelar la pera*) l'idée de perdre le temps."

Most likely *pelar la pava* meant at first the talk carried on by persons while occupied in the tedious work of plucking a turkey-hen, then the equally insignificant chat of lovers through the iron grate of the windows, and finally the courting itself. In a similar way, though taking a different line of thought, the German *nicht viel federlesens machen* denotes in the first place "to lose no time by picking feathers," then "not to tarry" and "to use no ceremonies."

*Andallo, pavas* expresses satisfaction with what is seen or heard.

*Moco de pavo*, the turkey's crest, is a) a name of the amaranth. (cf. cresta de gallo) and b) an expression for something worthless: ¿Es moco de pavo? Do you call that nothing?—Con que mucho cuidado, que mis consejos no son *moco de pavo*. Galdós, 7 de julio, c. 6.

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## HUNT'S ENGLISH PROSE.

It is not my purpose in this article to undertake a critical review of Professor Hunt's suggestive and instructive book. That task has already been accomplished, and it would be a

work of supererogation, if not of presumption, to repeat it. My object is rather to submit some reflections or deductions in regard to the general question of English prose style, especially the later developments of that style. First of all, Professor Hunt's work reveals the range and amplitude of his subject, the complex influences, moral, social, classical, constitutional, which have modified and determined its growth. Rich fields lie still unexplored; our literary historians concentrate their energies principally upon biographical details, impressive delineations and comprehensive generalizations, ignoring in large measure those specific agencies whose action has in each era of our literary evolution, colored and moulded the character of our prose. We must accurately discriminate between prose style and prose literature, for the history of our literature has been elaborately wrought out by Morley and other specialists, who for the most part disregard the changes in the form and structure of that very medium whose literary achievements they are recounting. Saintsbury and Minto have given us pictures of individual authors, their peculiar or distinctive features, rather than a continuous and systematic history of the origin and expansion of English prose.

A marked defect in nearly all our current manuals is a failure to perceive the continuity of our prose style, and the very early period at which many of its characteristic and permanent features were assumed. The Anglo-Saxon gospels reveal the future form of our Biblical prose; the prototype of Wycliffe and Tyndale is there, and for eight or nine centuries its elements have been modified or developed in accordance with the spirit and genius impressed upon them by the earliest translators. There have been no violent or radical changes, simply progression in perfect harmony with its original and primal character.

The majority of our literary historians seem to disregard the fact that the periodic prose style of the sixteenth and seventeenth centuries, the so-called classical type of Hooker, Milton, Browne, Taylor, is rather engrafting of a foreign influence upon the language, than the expansion of the language in accordance with its native tendencies. This proposition is

demonstrated by the circumstance that beneath the superstructure of periodic or classical syntax lies the germ of our modern typical prose in the popular literature of the Elizabethan age, in its pamphlets, its novelettes, in its euphuistic affectation, which are a clear preluding of our concise prose style; in the prose dialogues and soliloquies of the drama; in the political tracts of Sir Walter Raleigh, which in *modernness* of tone will scarcely suffer by comparison with the latest deliverances of Mr. Gladstone. Our historians introduce us to the later or Addisonian prose form as if it were developed by a magical process out of pre-existing materials, the periodic style being uprooted or superseded in some mysterious and inexplicable fashion. The rise of our later or modern prose, is but the assertion of the consciousness of our speech, the specific influence that impelled it being easily traceable in the social, constitutional, and scientific development of England during the latter half of the seventeenth century. The modern spirit was vigorously expressing itself in the growth of religious and political toleration, in the unfolding of physical science, in the establishment of constitutionalism as one of the beneficent results of the revolution of 1688. The manifestation of the modern impulse as seen in our prose is merely one phase of a coördinate movement; it may be as distinctly noted in the *Principia*, and in the graceful maturing of the heroic couplet, as in the transition from the style of Milton to the style of Addison. In the failure to trace out by logical and scientific method the rise of our modern prose form, to make clear the fact that it was in vigorous existence from the earliest stage of our linguistic growth, that it was in great measure superseded for at least a century by a style largely exotic in character, being modelled upon classical prototypes, and that at a period when all dominant influences were acquiring a modern color and character it asserted itself, and polished and perfected by the labors of a school of critics scarcely inferior in assiduity and affectionate zeal to those who refashioned the unregulated vernacular of Elizabethan days, entered into its present state, all our historians have sinned and come short. Yet the subject is one whose complex

fascination would seem irresistible to the student of our literary evolution. In estimating the position of Macaulay as a master of prose, Professor Hunt, it appears, is too much inclined to ignore the fact that all art need not have an ethical import; that literary art may be pursued as an end unto itself, as a supreme gratification of the æsthetic nature, a "wreaking of the thought upon expression." It is happy for the race that this is true, or literary form might be sacrificed to mere moralizing, intolerable platitude, or speedily enter into eclipse with the extending range and influence of the normal philological diction. Indeed, Macaulay is the legitimate product of the artistic training received by our language during the Augustan day, a training whose salutary impress has sufficed in seasons of revolution or violent transition to guard against mere wantonness, to avert a Saturnalia of style.

The relation of our modern poetic writers to the school of "prose poets," is a subject that cannot fail to tempt the enthusiastic student of our later literary development.

The attitude of John Henry Newman with regard to the school of poets contemporary with his youthful period, might form the subject of a fascinating and suggestive chapter. We know from the cardinal's own statement, that he was never "soaked in Wordsworth as were some of his contemporaries." The relation of Frederick Robertson to Tennyson is evident at a glance. No writer of prose has ever more perfectly caught and reflected the inspiration of a contemporary poet. His sermons are not unfrequently radiant with passages of genuine poetic power; sometimes he transfuses the characteristic touches of Tennyson into a prose-poetry not inferior, save in the lack of the artistic drapery of metrical form, to the noblest and most ornate utterances of the Laureate. We readily understand the skill and brilliancy that marked his analysis of 'In Memoriam.' The deep poetic vein that characterizes these two masters of pulpit eloquence, Newman and Robertson, render them the subject of especial interest, for in some passages the poetic coloring is almost identical, the similitudes seem not the mere echoes of each

other, but the same simple thought in either is transfigured by a brilliance of poetic gilding which is an inspiration to the æsthetic sense, and a supreme delight to the spiritual nature. In them the artistic function and the ethical motive which Professor Hunt denies to Macaulay, blend into a graceful harmony.

It is to be observed that historians of our prose literature fail to take into consideration the rise of the modern novel as in a great measure the successor of the seventeenth century drama. The intellectual energy employed in the creation of the drama has been in a degree conserved, and we may add, correlated, in the modern novel of life and character, which during the earlier part of the eighteenth century began to supersede the fantastic romance of the olden time. There is here a clearly ascertained relation between the drama as a poetic form, and the novel as the development and the expression of a new phase of prose literature, which is worthy of a critical and minute investigation. The realism of the drama passes into the realism of the novel; since its expansion most of our dramatic activity has been fitful and transient, though some of its creations may have been brilliant.

Professor Hunt's book is a series of delightful pictures, individual portraits charming to contemplate, whether exhibiting the gnarled ruggedness of Carlyle, the golden symphonies of Taylor, the rhetorical brilliance of De Quincey or of Burke, the malignant cynicism of Swift, or the harmless cynicism and the tempered grace of Addison. The history of our prose evolution, executed in accordance with the most vigorous methods that modern science has wrought out, is yet to be written. Let us hope that above all the subject may be so developed as to exhibit its *unity*. We may admit with Bishop Stubbs that in the sphere of historic growth solutions of continuity occur, but in the expansion of our literary life, while conceding the full play and vigorous activity of foreign and external influences, we can discover in perhaps one instance alone a sundering of the golden cord that binds its extremes together.

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## WORDS USED ONLY BY DANTE.

In my forthcoming *Concordance of the Divina Commedia*, which is now nearly ready for the press, I purpose marking the words which, so far as I know, are used only by Dante. The following list gives the words of this class that I have noted. Doubtless a thorough examination of the works of Italian writers, especially of those contemporary with Dante, would reduce the list somewhat. If any one has any criticisms to make upon it as it stands, I shall be glad to have the benefit of them before the Concordance is printed.

- Accismare*, Inferno, xxviii. 37.  
*Acclino*, Paradiso, i. 109.  
*Aggrato*, Paradiso, xxiii. 6.  
*Agguelfarsi*, Inferno, xxiii. 16.  
*Alleluare*, Purgatorio, xxx. 15.  
*Appulcrare*, Inferno, vii. 60.  
*\*Artezza*, Purgatorio, xxv. 9.  
*Attuare*, Purgatorio, xxxiii. 48.  
*Cive*, Purgatorio, xxxii. 101.  
 Paradiso, viii. 116; xxiv. 43.  
*Colletto*, (Lat. *collectus*), Purgatorio, xviii. 51.  
*\*Conflato*, Paradiso, xxxiii. 89.  
*Congaudere*, Purgatorio, xxi. 78.  
*Costellato*, Paradiso, xiv. 100.  
*Coto*, Inferno, xxxi. 77; Paradiso, iii. 26.  
*\*Crastino*, Paradiso, xx. 54.  
*Cubarsi*, Paradiso, vi. 68.  
*Cunta*, Purgatorio, xxxi. 4.  
*Cupere*, Paradiso, xiii. 1.  
*Dape*, Paradiso, xxiii. 43.  
*Detrudere*, Paradiso, xxx. 146.  
*Discedere*, Purgatorio, xx. 15.  
*\*Dimentare*, Purgatorio, xxi. 135.  
*Divimarsi*, Paradiso, xxix. 36.  
*\*Esurire*, Purgatorio, xxiv. 154.  
*Fatturo*, Paradiso, vi. 83.  
*Flaillo*, Paradiso, xx. 14.  
*Fruì*, Paradiso, xix. 2.  
*Frustra*, Paradiso, iv. 129.  
*Gena*, Paradiso, xxxi. 61.  
*Grada*, Paradiso, iv. 83.  
*Igne*, Purgatorio, xxix. 102.  
 Paradiso, xxviii. 25.  
*Imborgarsi*, Paradiso, viii. 61.  
*Immegliarsi*, Paradiso, xxx. 87.  
*Immiarsi*, Paradiso, ix. 81.  
*Immillarsi*, Paradiso, xxviii. 93.

- \*Imparadisare*, <sup>1</sup> Paradiso, xxviii. 3.  
*Impolarsi*, Paradiso, xxii. 67.  
*\*Incielare*, Paradiso, iii. 97.  
*Indigere*, Paradiso, xxxiii. 135.  
*Indovarsi*, Paradiso, xxxiii. 138.  
*\*Infuturarsi*, Paradiso, xvii. 98.  
*Ingesto*, Paradiso, ii. 81.  
*\*Ingigliarsi*, Paradiso, xviii. 113.  
*Ingradarsi*, Paradiso, xxix. 130.  
*Inlearsi*, Paradiso, xxii. 127.  
*Inlibrare*, Paradiso, xxix. 4.  
*Intuiarsi*, Paradiso, ix. 73.  
*Inope*, Paradiso, xix. 111.  
*Insollare*, Purgatorio, v. 18.  
*Insusarsi*, Paradiso, xvii. 13.  
*Internarsi* (from *terno*), Paradiso, xxviii. 120.  
*Intrearsi*, Paradiso, xiii. 57.  
*\*Intuarsi*, Paradiso, ix. 81.  
*Inventarsi*, Paradiso, xxi. 84.  
*Inverarsi*, Paradiso, xxviii. 39.  
*Ita*, Inferno, xxi. 42.  
*Iubere*, Paradiso, xii. 12.  
*Labere*, Paradiso, vi. 51.  
*Latria*, Paradiso, xxi. 111.  
*\*Libente*, Paradiso, xxv. 65.  
*Liquarsi*, Paradiso, xv. 1.  
*Lulla*, Inferno, xxviii. 22.  
*Lurco*, Inferno, xvii. 21.  
*Meare*, Paradiso, xiii. 55; xv. 55; xxiii. 79.  
*\*Necesse*, Paradiso, iii. 77; xiii. 98, 99.  
*\*Osannare*, Paradiso, xxviii. 94.  
*Permotore*, Paradiso, i. 116.  
*Piorno*, Purgatorio, xxv. 91.  
*Ploia*, Paradiso, xiv. 27; xxiv. 91.  
*Pruovo*, Inferno, xii. 93.  
*\*Querente*, Paradiso, xxiv. 51.  
*Raggiornare*, Purgatorio, xii. 84.  
*Reperto*, Paradiso, xxvii. 127.  
*Repluere*, Paradiso, xxv. 78.  
*Rimorto*, Purgatorio, xxiv. 4.  
*Rinfarciare*, Inferno, xxx. 126.  
*Ringavagnare*, Inferno, xxiv. 12.  
*Robbio*, Paradiso, xiv. 94.  
*Roffia*, Paradiso, xxviii. 82.  
*Rubecchio*, Purgatorio, iv. 64.  
*Rubro*, Paradiso, vi. 79.  
*Scana*, Inferno, xxxiii. 35.  
*Simoneggiare*, Inferno, xix. 74.  
*Sobbarcarsi* Purgatorio, vi. 135.  
*\*Sopragridare*, Purgatorio, xxvi. 39.

<sup>1</sup> Imitated by Milton, *Paradise Lost*, IV. 506.

- \**Spingarc*, Inferno, xix. 120.  
*Suado*, Paradiso, xxxi. 49.  
*Tecodia*, Paradiso, xxv. 73.  
*Tepere*, Paradiso, xxix. 141.  
\**Trascolorarsi*, Paradiso, xxvii. 19, 21.  
\**Trasumanare*, Paradiso, i. 70.  
*Turgere*, Paradiso, x. 144; xxx. 72.  
*Tuto*, Purgatorio, xvii. 108.

Most of these words may be comprised within two principal classes: (1) those formed by Dante from Italian words, as *divimarsi*, *imborgarsi*, etc., and (2) those borrowed from cognate tongues, chiefly the Latin and the Provençal, usually with more or less adaptation to the Italian form, as *artezza*, *accismare*, etc., but also without change, as *frui* and *frustra*. Where foreign words are evidently intended as quotations, as *misereere* (Purgatorio, v. 24), they are not included in this list.

In noting these words I have been especially struck by two points:

1. *Nearly all of them occur only in the verse-ending.* The few found elsewhere in the verse are marked in this list with an asterisk. Though the exigencies of the rhyme may not have led Dante "to say other than he would,"<sup>2</sup> it is evident from this fact that the rhyme often compelled him to employ unusual words. I have another list, much longer than this, of words and forms, mostly unusual, used by Dante in the verse-ending only, which illustrates this point further.

2. *These words occur much more frequently in the Paradiso than in either of the other parts of the Divina Commedia.* They number *thirteen* in the Inferno, *nineteen* in the Purgatorio, and *seventy-two* in the Paradiso! How shall we account for this great disparity? The discussions of philosophy and theology that occupy so large a portion of this book naturally led to the introduction of some of the terms of scholastic Latin, as *frui* and *neccesse*; the glories and mysteries of Paradise could not be described in common words, but required such new and significant forms as *imparadisare*, *intrearsi*, etc.; and the use of these, as

<sup>2</sup> "I, the writer, heard Dante say that never a rhyme had led him to say other than he would, but that many a time and oft he had made words say in his rhymes what they were not wont to express for other poets." *L'Ottime Comento*, Inferno, x. 85.

Professor Norton says in a letter commenting on the foregoing list, "seems to have suggested the invention of others of similar form not so positively exacted by the nature of the theme," as *inlibrare*, *impolaris*, etc. The number of the ἀπαξ λεγόμενα which do not come within any of these classes, as *cunta*, *gena*, etc., is also larger in the Paradiso than in the other books; it would seem that the Poet, after he had been crowned and mitred lord of himself, and had exchanged the *navicella del suo ingegno* for the *legno che cantando varca*, felt freer than before to choose and coin the words his subject or his rhyme demanded.

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#### SOME UNRECORDED SCOTCH WORDS.

Every philologist knows how much we owe to Hesychius for preserving for us uncommon Greek words, which show us that certain roots and forms not appearing in the cultivated language, lived on in dialects and in the everyday speech of the common people. The following brief list of words, which I have noted down from time to time on the flyleaves of Jamieson's *Scottish Dictionary*, and which do not occur in that work, may perhaps be serviceable to some future English Hesychius. Many of them are, doubtless, of Keltic origin; but I am not enough of a Keltic scholar to determine their connections:

AKAWEETIE-wife, = Greek *μυριώ*, a being used to frighten children with. "I'se sen' ye awa wi' an *akaweetie* wife" (possibly a *nakaweetie*-wife) is a common saying. Cf. the name of the Etruscan deity *Achuvitr*.

AMSHICH, a term of contempt, used only of male beings, *ein verkommenes Wesen*.

BOURACHIE, a cluster, mostly of living things. "A' in a bourachie."

CODWER, (*cod* = pillow, and A.-S. *werian* = to protect), a pillow-case or pillow-slip.

CONACH, to waste or spoil (*gáter*).

COWP, to invert, turn upside down.

CROZE, to fawn (said of children). Jamieson has *Crozie*.

CUDDAM, to tame or discipline.



CURFUDDLE (another form of *curfuffle*) to "muss-up," dishevel, confuse.

DACHLE, to loiter.

DIRTEN-FAIN, fastidious.

DISAGUSHLE, to put out of shape, as a hat is, when it is sat upon.

DRYOCH=*Dwarf*, *Zwerg*. Jamieson gives *Droich*.

FLOZENT-UP, bloated, *aufgedunsen*.

FREUCH (yu) = brittle.

GINKUM, a bad habit or trick in young children. (*g* hard).

GUSION, juice or substance.

HAME-DRAUCHTIT, home-drawn. Said of persons whose sole interest is in their own family or kin.

HAYER, to fool. Jam. has *haverel*.

HODGEL, adj. used of underclothing that gathers into lumps; also dowdy.

HOCKERTY or HOCKERTY-KOCKERTY, the placing of a child on the shoulders with both his legs in front, and his arms stretched out. A child will say to its father. "Gie me *hockerty-kockerty*."

MAROONGEOUS, iracund, hasty.

NAKE, to uncover. This is the verb of which *naked* is the participle. It is much used. *Nyakety*=nakedness.

PAN (pannus), a piece of cloth. *Head-pan* and *Foot-pan* are the small curtains below and above the entrance to a box-shaped bed.

PEELRUSHICH, a heavy shower, or sudden gust of water.

PICKQUARRELSOME=quarrelsome.

PILSHICHS, beggar's "duds," dirty, old clothes. Singular in use.

QUEEGER (*g* hard), a mess, a compound of incompatible things.

RECUNNISH, to recuperate, restore.

REEMACH, a thin, threadbare garment.

SARKET, an undershirt.

SHARD. Jamieson explains this word correctly, but omits to say that, like *jade*, it can be applied only to females.

SKEELET or SKEPLET. Jamieson has this word, but misinterprets it as "a hat out of shape." It means a hat that is too large or has a very broad brim. It has nothing to do with *chapeau*. It is simply the diminutive of *skep*=bee-hive.

SKLUNKERT, limp, generally applied to a woman, whose clothes hang limp about her.

SPLUCHAN (noun) SPLUCHANY (adj.), untidy and vulgar in body and in dress. Used only of men.

STODGEL, awkward, ungainly.

STORE THE KIN, to last. The very common phrase, "That winna store the kin lang," said of any valuable thing likely soon to be lost by carelessness, doubtless meant originally: That will not long enrich the family.

STRUSHAL, slatternly. Used only of women.

STUNK, to be pettish and silent.

TABITLESS, uncertain on one's feet. Said of infants and old people.

TARLACH, a dwarfish, impish creature.

TEESTICH (also TEITICH), a small quantity. Said contemptuously.

TEUGAL, a long, trailing thing. Sometimes used of overgrown ungainly men.

THETE (A.-S. *þeod*=government), control. Used mostly in the phrase "Oot o' a' thete"=beyond all control; *ausser Rand und Band*. Falsely explained by Jamieson.

THIG (A.-S. *þigan* to beg). Used *only* of poor crofters who have to beg seed to sow their crofts, after a bad year. Jamieson omits this signification.

TIRK, to uncover, unroof. In Burns' *Address to the Deil*, verse iv, line 3, instead of the stupid 'tirling the kirks,' we ought to read 'tirrin the kirks.'

TURK, angry, irate.

UG, to disgust. Jamieson misinterprets this word, which contains the root of the common adj. *ugly*. "Ye wud *ug* a body," is a common phrase.

WALLAQUITE (coat), undershirt.

WAUCH. There is no English equivalent for this word. It does not mean nauseous, as Jam. says, but insipid with a certain astringency.

Wow, to bewail or howl.

WRAW, a weakling. Used generally in the very expressive phrase. "He's a pair fusionless *wraw*." Both *w's* are distinctly pronounced, and a *y* is heard after the *r*; *wr-ya-wr*.

YACHIS, a loud thump. The Homeric *δοιπηθεν δε πεσων* would be, in good Scotch: "An' he fell wi' a yachis." (χχ).

I ought perhaps to add that all these words belong to the dialect of Buchan, the northern part of Aberdeenshire.

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STRONG AND MEYER'S *s*-PRETERITES.

Being one of the puzzled readers and reviewers of Strong and Meyer's *History of the German Language*, in which "the perfect formed with—s" is said to be lacking in Gothic and still occurring in Old High German and Norse, I suppose I ought to be grateful to Mr. Hart for telling me what is meant by it. If Strong and Meyer really mean the *r*-preterites of certain reduplication-verbs—and I am not quite sure of this even now—why do they call them *s*-preterites?

I have heard of the Sigmatic aorist, but never of an *s*-perfect or *s*-preterite. I think, but I do not know, that they had in mind perhaps the following extracts from Osthoff's article "*Zur Reduplicationslehre*" in Paul and Braune's *Beiträge*, vol. VIII. p. 556: "Dann können aber got. \**stai*-*stant*, \**skai*-*skaid* und genossen nur jüngere einzeldialektische bildungen sein;" p. 557: "So verschwindet also für jene historischen gotischen gebilde der lange festgehaltene nimbus der allergrösten und geradezu idealen regelmässigkeit der reduplikationsweise."

Now, the original principle of reduplication has been by no means cleared up. The *r* in O. H. G. *pleruzzun*, *kiscrerot*, *sterozun* and *biruun* is a very hard nut to crack still. Says Braune *ahd. Grammatik*, § 354, *Anm.* 3: "Von einigen dieser verba gibt es in alten quellen merkwürdige praeteritalformen mit innerem *r*, in denen man vielleicht nachklänge der alten reduplikations-praeterita sehen darf." Mark how cautious this statement is and yet it is pretty clear that *r* < *s*, according to Verner's Law. The only clear example is the Gothic *saian*, Norse *sá*. The Gothic *saiso* is doubtless levelling from \**saizó* or \**sezó* which must become in Norse *sera*. But how *s* + liquid and *s* + surd stop have become *r* is a problem which I cannot think that Osthoff has solved successfully either in the article above-mentioned or in his 'Geschichte des Perfects.' "Noreen's reduplication-preterites *sera*, *snera*, *rera*, § 421, will doubtless clear up the *s*-preterites, etc.," says his reviewer. How, pray? *Sera* is clear. *Rera* < *róa* never had an *s* anyway. It is reduplication like O. H. G. *řeta*, or Gothic *haihait*. *Snera*, how-

ever, is as difficult as O. H. G. *sterozun*. The following is Osthoff's series for it: \**se-snawe* > \**sne-snawe* > \**sne-sawe* > *sne-zawe* > *snera*. When this is accepted, the *r* in verbs that had no *s* at all, as in *plerozun*, must be ascribed to analogy. Why, by the way, these preterites *snera*, *sera*, *rera* should be called Noreen's any more than Wimmer's or those of anybody else who writes a Norse grammar, I do not see.

Allow me to speak of another point in Prof. Hart's review of Noreen's grammar, where he unintentionally does injustice to Noreen. The transition of *u* > *o* before *tt*, *kk*, *pp* in § 76 could not have been put in § 55, because chap. I. Abschnitt II. is headed: *Einführendes über die urgermanischen sonanten*. The transition of *u* > *o* before *tt*, *kk*, *pp* is the feature of an individual dialect. So was the transition of *nt*, *nk*, *mp* > *tt*, *kk*, *mp*. It could not, therefore, come under the head of General Teutonic.

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## BRIEF MENTION.

A little more than five years ago, there died at Florence one of the most eminent sculptors of the present century in Italy. Besides his noble works of art, on which his fame rests, he left a treatise, 'Thoughts on Art and Autobiographical Memoirs of Giovanni Duprè,' which has just been translated into English by Madame E. M. Peruzzi, and published in this country by Roberts Brothers (Boston). This autobiography, in the original, resembles more the spoken than the literary Italian, being written in a careless, familiar, conversational style and abounding in terms of expression that are essentially Florentine. It would be found an excellent book, therefore, by those who might wish to study modern Italian as represented in the good society of Florence. The subject matter of the work is interesting, and Madame Peruzzi has admirably caught and reproduced the spirit of Duprè's writing in her translation that gives the peculiar forms of expression and the characteristic style of the original. The individuality of the author and the local color of the book being thus faithfully followed, the translation will be of great assistance to the student who would read himself into *la bella lingua di Toscana*.

# MODERN LANGUAGE NOTES.

Baltimore, June, 1887.

## AVAILABLE FRENCH TEXTS V.

Mr. Carl Schoenhof, Boston, has really published only one small volume which, strictly speaking, can be classed under what we have called 'French texts.' But this is a gem in its way, George Sand's 'Marianne.' In the French editions it is printed in the volume called 'La Tour de Percemont' so that it could not be procured separately. No short story by George Sand could give a truer idea of what she is at her best than 'Marianne.' It is difficult enough to be read at the end of a second year of French, or at the beginning of a third. Although Professor Jules Luquiens, of the Massachusetts Institute of Technology, in the preface of the volume which he has edited for Mr. Schoenhof, calls it a reader, he has produced a work which deserves not to be confounded with the ordinary school readers made up of short extracts. His 'French Prose of Popular Science and Descriptive Literature' contains only eleven selections which, if two be omitted, average over thirty-five pages in length. He may then be fairly said to have presented in his thick volume of over 400 pages a collection of annotated texts made up of material 'suitable for imparting the habit and, in a manner, the vocabulary of scientific literature.' To justify the first part of his title, M. Luquiens has selected from Elisée Reclus, Milne-Edwards, Flammarion and Toussenel. The more literary selections are from Michelet, Victor Hugo, Alexandre Dumas and Marc-Monnier.

Mr. Schoenhof is also the special agent in the United States for the school publications of the London house of Hachette & Co. The catalogue of this firm presents a more extensive and varied list of educational works for the study of French than any other in England or America. Leaving aside the numerous books for children, the grammars and readers, the following deserve notice as available texts. M. Gustave Masson's 'Choice Readings from French History' is a series in three volumes of which the intention is excellent. They are respectively entitled: I. 'From Roncevaux to

Monlhéry (778-1465);' II. 'From Pavia to the Death of Henry IV. (1525-1610);' III. 'From the Accession of Louis XIII. to the Battle of Waterloo.' They are provided with maps, indices, glossary and notes by the editor. They are made up of extracts, principally from the chroniclers and memoir writers, but also from the poets, chronologically arranged so as to present in succession the main events of French history as told by contemporaries. At least such appears to have been the aim of the publication. But there are unaccountable gaps. There would be room between the first and second part for an additional volume from 1465 to 1525. These first two parts, containing only French anterior to what is the classical or modern period, would be in place only in classes where old or, at the latest, sixteenth century French was studied, and for such, special Readers and Chrestomathies by specialists have been made both in France and in Germany. The best of the three parts is the third, though the extracts in this from Bassompierre, Fontenay-Mareuil, Mlle. de Scudéry and others would be found rather obscure by ordinary French pupils. The editor has besides undertaken the impossible task of presenting in 150 pages specimens of a very rich period of memoir writing. M. Gustave Masson has shown that he could do good work in this direction when he limited himself to one reign, as in his 'Louis XIV. and his contemporaries, as described in extracts from the best Memoirs of the Seventeenth Century' (Clarendon Press).

Passing over several pages of graduated Readers we come to the most interesting and original part of the Hachette (London) publications. This is the series provokingly and uniformly stamped on the back 'Modern Authors' I., II., III. and so on up to XXXV. at the present time. These are all neat volumes, well bound, varying in price from one shilling to 2s. 6d. They are all provided with notes some very abundantly indeed. As texts they are all valuable, presenting complete productions of some of the best modern French writers. The choice is scrupulously made from the strictest stand-point of English propriety. The first volume contains two of Edmond

About's most charming stories, 'La fille du Chanoine' and 'La Mère de la Marquise.' These are very easy and delightful reading, as are also the stories by Töpffer, Souvestre, and Enault published in the collection. Lacombe, 'Petite Histoire du Peuple français' is true to its title, but it will be disappointing to one who seeks in it for a continuous exposition of the facts of French history. It was not written for schools, but as a sort of popular republican tract addressed to the working classes of France, to show what they had gained by the Revolution and the abolition of ancient privileges. The language is very simple and straightforward, but it presents many difficulties, which M. Jules Bué the annotator has cleared up by an English translation, generally with no farther explanation.

The historical stories by Mme. De Witt (née Guizot) are intended for younger pupils. There are two in the series; 'Derrière les haies,' a picture of the Vendean war, and 'De Glaçons en Glaçons,' a story of Napoleon's invasion of Russia. 'Lascaris ou les Grecs au XV<sup>e</sup> siècle' is a historical tale in Villemain's most brilliant style, composed in 1825 during the Greek struggle for independence. It is not difficult reading. The volume containing selections from Alfred de Musset is one of the most interesting and useful in the series. Everything in it is of high literary merit. There are two comedies: 'Il faut qu'une porte soit ouverte ou fermée' and 'On ne saurait penser à tout,' two charming stories in prose 'Croisilles' and 'Pierre et Camille,' and thirty-six pages of verse. All this gives as true an idea as can be given in a book for educational purposes of the author of 'Rolla' and 'Namouna,' the beauty and purity of whose language are so great that he deserves a place second to none as a model of French style.

The seventh volume of 'Modern Authors' is, Ponsard, 'Le Lion amoureux,' a rather prosy historical play in verse, of interest, however, as presenting a picture of French society under the Directory. It is difficult enough for advanced reading and is full of allusions to the events of the Revolution. The next two volumes bear the name of Guizot. They are 'Alfred le Grand, ou l'Angleterre sous les Anglo-Saxons' and 'Guillaume le Conquérant,

ou l'Angleterre sous les Normands.' The first is signed Guillaume Guizot, a name which will do for both father and son; the 'Guillaume le Conquérant' was avowedly written by Pauline Guizot and revised by the father. They both contain excellent historical reading, easy enough to be taken up during the first year of study. As an example of the poetic prose of the beginning of the century, one of the very best specimens perhaps, 'Les Aventures du dernier Abencérage' by Chateaubriand, is a very welcome publication. It is very short and very pretty, if a certain sentimentality of tone is not considered too offensive. There is, of course, the pomposity of expression inseparable from the labored prose of the author of 'Le Génie du Christianisme.' But as affording variety in the choice of texts of literary value, it is an excellent selection of easy French.

Number 11 is Scribe's 'Bertrand et Raton,' often published before; number 12 a work that has, of late, met with much favor in England, 'Lazare Hoche' by Emile de Bonnechose. This is a beautifully written biography. Nothing better could be selected by an instructor who wished to combine the study of a very interesting and very important period of French history with the study of the language.

Even this summary notice of the first twelve volumes of 'Modern Authors' shows that the London Hachette house has been successful in its attempt to furnish reading material that is not hackneyed. The series improves as it goes on, as what there is to say of the subsequent numbers will show.

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#### THE ANGLO-SAXON PERFECT PARTICIPLE WITH *habban*.

The object of this brief paper is to show approximately the light in which Anglo-Saxon antiquity regarded the past participle, when this participle was united with the auxiliary *habban*, viz. (1) as to whether, in analytically formed perfect and pluperfect tenses, the participle simply governed the direct object without agreeing with it, or (2) whether it agreed with the associated object as "predicate attribute." For the purposes of the discussion six

representative works and collections have been examined: the Anglo-Saxon Laws; the Chronicle; Beowulf; the 'Cædmon' poems; Gregory's Pastoral Care; and Wulfstan's Homilies. It is possible to gather from these six representative productions not only how far the Anglo-Saxon had proceeded on its way toward the simpler fashions of modern analytical verb-combinations, but also how these verb-combinations were treated with reference to the points just mentioned.

1. In the course of our investigation it turned out that these six works contained, as nearly as could be ascertained from a careful count, *six hundred* analytical forms with *habban*, distributed as follows:

Anglo-Saxon Laws (Schmidt's ed.)...	59
Chronicle (Thorpe's parallel edition)...	230
Beowulf (Heyne's edition).....	39
'Cædmon' (Bouterwek's edition)....	88
Gregory's Pastoral Care, Vol. I. (Sweet's edition).....	48
Gregory's Pastoral Care, Vol. II.....	66
Wulfstan's Homilies (Napier's ed.)....	70
Total, .....	600

2. Of these *six hundred* participial forms it was found that only *eighty-four* were inflected, namely, associated with an object as "predicate attribute." These were distributed as follows:

A.-S. Laws 9; Chronicle 30; Beowulf 2; 'Cædmon' 17; Pastoral Care, Vol. I, 11; Pastoral Care, Vol. II, 7; Wulfstan's Homilies 8—total, 84.

3. The *five hundred and sixteen* remaining (uninflected) participial forms were distributed as follows:

A.-S. Laws 50; Chronicle 200; Beowulf 37; 'Cædmon' 71; Pastoral Care, Vol. I, 37; Pastoral Care, Vol. II, 59; Wulfstan's Homilies 62—total, 516.

4. These, when sifted, distributed themselves into several categories according as they were associated with (1) transitive verbs having (a) direct objects (masc., fem. or neuter), (b) object clauses; (2) intransitive verbs having (a) genitive and dative objects, (b) no object at all.

The results assorted themselves as follows:

# I.—ACCUSATIVE OBJECTS (including Object Clauses).

	Masc.	Fem.	Neuter and Obj. Cl.
A.-S. Laws.....	8 (including plurals)	5	21
Chronicle.....	42	"	32
Beowulf.....	13	"	9
'Cædmon'.....	36	"	12
Pastoral Care, Vol. I... 9	"	"	14
" " " II... 21	"	"	19
Wulfstan's Homilies.... 28	"	"	13

REMARK.—Under each head there are several doubtful cases. In the Parallel Chronicle the same forms occur 2, 3, 4 or even 5 times, where one MS. has been copied from another.

# II.—GENITIVE AND DATIVE OBJECTS AND INTRANSITIVES WITHOUT OBJECTS.

A.-S. Laws.....	11
Chronicle.....	9
Beowulf.....	8
'Cædmon'.....	8
Pastoral Care, Vol. I.*.....	6
" " " II.....	4
Wulfstan's Homilies.....	9

5. Two results flow from these observations:

1. The incomprehensibility of such statements as these (Morris' Elementary Historical English Grammar, p. 134): "In the oldest period the [English] verb was inflected for the present and perfect [preterite-imperfect] only. . . . In the fourteenth century we find . . . the perfect expressed by the auxiliary *have* and the passive participle" (implying that before the fourteenth century such was not the case).

2. That Sweet's statement ('Anglo-Saxon Grammar,' p. xc.): "Originally these periphrastic forms (i. e. forms with *hæfth* and *hæfde* past participle) were employed only with transitive verbs, and the participle was put in the accusative case agreeing with the substantive, as is still the case in the older writings," must be received with extreme reserve.

A true Anglo-Saxon syntax, written without preconceptions or prejudice, facing all the phenomena, shirking none of the facts, has yet to be written.

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\* The investigation seems to show that one of the MSS. of Gregory's Pastoral Care was copied from the other, so close is the correspondence in the form and number of the past participles.

# THE GERUNDIAL CONSTRUCTION IN THE ROMANIC LANGUAGES, II.

We have now to speak of the Provençal and French, which have been reserved for the last, because they belong to a special category, in that they have departed more widely from the parent speech than the others in their formal development, and hence have to be grouped by themselves. The Langue d'Oc preserved both the participle and the gerund of the Latin and, according to Diez's table of inflexions, the regular forms are: gerund *-an* and *en*; participle *an-s* and *en-s*; that is, the one being distinguished from the other only by the *s*. This distinction, however, was not always heeded. In fact, two of the old Provençal grammars, the "Donatz Proensals," and the "Razos de Trobar" of Raimon Vidal, make no such division in denominating the parts of the verb. The former, in speaking of the case-endings of nouns and adjectives, says: "Si cum sun li particip que finissen in *ans* uel *ens*, queu pos dire 'aquest chaul es presans, aquesta domna es presans, aquestz cauals es avinens, aquesta domna es avinens.' Mas el nominatiu plural se camia daitan que convena dire 'aqueh chaul sun avinen, aquelas donas sun avinens'." In two or three other places, reference is made to the participle but there is no mention, throughout the whole treatise, of the gerund. Vidal likewise observes complete silence in respect to the distinction between gerund and participle, and we may infer that the former was regarded merely as the participle minus the *s*. The early Provençal writers were evidently not aware of any difference of origin; and there was no reason why they should have been, since the oldest documents present no forms with clearer outlines than those of a more recent date.

Like the Italian dialects above illustrated, the French modeled all its gerunds on the first conjugation, but went even further than these dialects and treated the present participle in the same manner.\* Burguy, who, with all his

\*We must go to the oblique cases for all the forms of the participle—even for the sibilant forms *ans*, *anz*. Latin *amans* would have given, not *amans*, *amanz*, but *ames*, as *infans* gave *enfes*, while *infantem* produced *enfant*. So taking the accusative *amantem* as the norm, we should obtain analogously *amant* (later but incorrectly *aimant*). When the

short-comings, must be admitted to have been a scholar, assigns, as it seems to me, a strange reason for this. He says in this connection:

Le participe présent des quatre conjugaisons a toujours eu la flexion *ant*; on rejeta sans doute *en* (-ens) pour distinguer orthographiquement le participe de la troisième pers. pl. prés. ind. et parce que la prononciation de l'*e* devant *n* est la même que celle de l'*a*." This is making a statement in face of the fact that no such change of *e* to *a* was thought necessary, under like conditions, in Provençal. Moreover, it is not true, as is implied in the latter part of his sentence, that the participle and the third person pl. of the verb were pronounced alike. It is true that *en(t)* and *an(t)* assonate and rime with each other:

Femmes lui van detras seguen  
Ploran lo van et gaimentan.

(La Passion, B. 11. 16).

Tel conseiller ne fut onques vivant  
Ne plus sages hoïame à mon escient.

(Roman d'Aquin, l. 1612).

But in the case of the participle and the verb, there was one thing which completely distinguished the two forms to the ear, namely the tonic accent, which must have influenced the quality of the final vowels, that is, in *finissent* (verb) the last vowel would be either not heard at all or very obscurely, while in *finissent(en)*, the *e* would be a full sonorous sound.

If I may venture a suggestion myself, I would attribute the phenomenon to dialectic influence as seen in the Roman d'Aquin (*trante, talant, planté, antrer, prandre, tandre, sanglant*) and

flexional sibilant (*s*, *z*) was added, the dental dropped out. *Amando* (-um) appears in French only as *amant* (*aimant*); there was probably, however, an intermediate form, *amand*, the sonant then going over into its corresponding surd at a time when the final consonants were still sounded, (*quando*—*quand* is nearly always *quant* in O. F.). This process of euphony (i. e. ease of utterance according to the present definition), similar to the German, was the universal custom in early French and Provençal, and hence: *b*—*p*; *g*—*c*; *d*—*t*; *v*—*f*, (preserved in modern: *grand homme, sang et eau*, etc., which are pronounced: *grant homme, sank et eau*). These changes, as a general rule, took place, whether the sonants became final through the natural growth of the words out of the Latin or through inflexion. Only in the *Passion* and a few other poems do we observe a strong opposite dialectic tendency in respect to the final *t*'s: *leved, anned, aproïsmend* comforted, defended, *acusand*.

elsewhere, where the *c* of the syllable *ens*, *en*, *ente*, *ent*, has become *a*; as *laians* (*laiens*) *pre-sant*, *oriant*, *chasesmant*, *povremant*, and the numerals in *ante* (*quarante*, *cinquante*, *soixante*, *septante*, *octante*, *nonante*) which must have passed through *ente* in becoming *ante*. Whatever may have been the cause of this change, the fact remains indisputable: all gerunds and present participles had the same terminations (*ant*, *ans*, *ant*) and there are no traces of *ent*-forms even in the earliest monuments of the language; for, what Wilhelm Bruno says in a dissertation which he presented to the University of Rostock, in 1871, has no bearing on the question whatever. After stating that the French "adjectif verbal" comes undoubtedly from the corresponding Latin forms in *ans* and *ens*, he continues: "Die Endung *ent* ist von vornherein fast aufgegeben" and then gives *dolent*, *présent*, *omnipotent*, as though they were genuine French participles, or verbal adjectives. The absurdity of this procedure is patent on the very face of it. In the case of the last two, there were no verbs on which to form them; while *doler* gave *dotant* as its participle. He has made the mistake of confounding words taken directly from the Latin with the cognate forms founded on French models. It seems to me it would be as reasonable to call *dolent*, *omnipotent*, *obedient* participles in English.

Quite a number of these Latin participles came into French at an early date, and a few have been added from time to time (the sixteenth century was especially prolific in their introduction), but they have preserved in the majority of cases their distinctive Latin characteristics as far as form is concerned, while the French participles have all along coëxisted side by side with them. The following partial list will make plain my meaning:

FRENCH.	LATIN.
fatiguant.	fatigant.
vaquant.	vacant.
excellant.	excellent.
intriquant.	intrigant.
présédant.	président.
résédant.	résident.
affluant.	affluent.
différant.	différent.
équivalant.	équivalent.
influant.	influent.
négligeant.	négligent.

Having discussed the etymological phases, something should now be said about the apparently interminable dispute in which French grammarians have indulged regarding the terminology to be employed in speaking of the several syntactical functions discharged by these verbal forms in *ant*.

The most common designation found in the grammars is *present participle*; but this appellation seeming too general to express all the offices performed by these words, grammarians began quite early to employ other names, such as, *adjectif verbal*, *gérondif*, &c.; but unfortunately they have not united on any term, or set of terms, to be used. The Academy thinks *gérondif* a misnomer as applied to French syntax. "Gérondif," it says, *se dit abusivement, dans notre langue, du participe actif, précédé de la préposition en, exprimée ou sousentendue.*" Girault-Duvivier and Bescherelle distinguish between *adjectif verbal*, *participe présent* and *gérondif*, according to their respective syntactical relations; while Diez (*Grammatik* III. pp. 256-262) terms the inflected form *participium*, the uninflected, *gerundium*. Mätzner, on the other hand, differs a little from all these in his nomenclature: "Seine Form," he says, "worin sich die lateinischen Formen auf *ans*, *ens* und *andum*, *endum* verschmolzen finden, erscheint im Satze theils unveränderlich als *gerundivisches participium*, theils als reines *Verbal-adjectif*, welches fähig ist eine Feminin- und Plural-form anzunehmen."

This diversity of terminology is not of recent date; it began with the first grammarians and sprang out of the frequent confounding of the two parts of speech by the early writers, owing to the similarity of form and signification. Instance the following, where, after verbs of motion, the verbal ought to appear unchanged, as in the first example:

Autresi m'en irai, ce crei,  
Cum jeo ving, tut murant de sei.  
(Marie de France, B. 238, 8).

Au terme vient joians et liés.  
(Floire et Blanceflor).

E ele descirad sa gunele et jetad puldre sur  
son chief . . . . si s'en alad criante e plurante.  
(Livre des Rois).

The same cause brought about a like confusion in Provençal :

Als faitz conoicheras las gens,  
Que las paraulas van mentens.  
(Le Libre de Senequa).

E la metia enans a son poder ab sas cansors  
e en comtans.

(Bib. der Troub. XLII).

Antoine Oudin, tutor in Italian of Louis XIV, observing the divergence of opinion among French grammarians relative to the variability or non-variability of the verbals in *ant*, proposed in the first edition of his grammar, which appeared in 1632, to treat them as "gerondifs," whenever they retained their full verbal force. In this case they should remain uninflected. This he sets forth in these words :

Ce participe, exprimant le gerondif, ne se doit point obliger à suivre ny le genre ny le nombre du substantif antecedant : *verbi gratia* : la terre produisant des fruits, et non pas la terre produisante, etc.; les roys asseurent leurs estats, traittant doucement leurs subjects, et non pas : traittans doucement, etc.; les femmes se fardant gastent leurs visages et jamais se fardans, etc. Mais s'il est pur participe relatif (c'est-à-dire adjectif verbal) il faut qu'il suive le genre et le nombre dudit antecedant, comme les roys cherissans, les subjects obeyssans, les femmes attrayantes; car alors il prend la nature d'adjectif. . . . . Je trouve une exception aux temps composés du participe estant, car on dit : ces hommes estans entrez, mais ce n'est que pour le masculin, car on ne diroit pas : ces femmes estans entrées."

It is curious to observe how Vaugelas, whose "Remarques sur la langue françoise" came out fifteen years after the publication of Oudin's grammar, attempts to compound with the matter. After stating that it would be "barbare et ridicule" to say : *je les ai trouvées ayantes le verre à la main* and that *ayans le verre à la main* would not be more correct, he adds : il faut donc necessairement avoir recours au gerondif quand il s'agit du féminin, soit au singulier, soit au pluriel, et dire en l'exemple que nous avons proposé : *je les ai trouvées ayant le verre à la main.*" And again : "Donnons un exemple des participes actifs aux autres verbes : *je les ai trouvées beuvantes et mangeantes. Qui a jamais oïy parler comme*

*cela ? Il faut dire : je les ai trouvées beuvant et mangeant, au gerondif. . . . . Il y en a pourtant qui soustiennent que ce participe actif féminin ne doit pas estre banny de nostre langue, quoy que neanmoins ils demeurent d'accord que l'usage en est tres-rare et que le gerondif mis en sa place sera meilleur sans comparaison."* He seems, however, not to have had a clear conscience after having delivered himself of these words, for he adds further : au moins, il est bien certain qu'*estant* participe n'a pas de féminin et que jamais on n'a dit *estante* non plus qu'*ayante*, au féminin.

In 1660, the Port-Royalist grammarians, Arnauld and Lancelot, following the example of Oudin and Vaugelas, declared that the present participle was never anything else but a "gerondif;" that it was consequently not susceptible of either gender or number and ought not to be declined. "Je dis que nos deux participes *aimant* et *aimé*, en tant qu'ils ont le même régime que le verbe, sont plutôt des gerondifs que des participes; car M. Vaugelas a déjà remarqué que le participe en *ant*, lorsqu'il a le régime du verbe, n'a point de féminin et qu'on ne dit point par exemple : *j'ai vu une femme lisante l'Ecriture*, mais *lisant l'Ecriture.*" Que si on le met quelquesfois au pluriel : *j'ai vu des hommes lisants l'Ecriture,* je crois que cela est venu d'une faute dont on ne s'est pas aperçu, à cause que le son de *lisant* et de *lisants* est presque toujours le même, le *t* ni le *s* ne se prononçant point d'ordinaire."

This principle first enunciated by Oudin was founded in reason and was theoretically correct; and had he gone back to the earliest writers, he would have found it pretty well substantiated and obtained better results than he did, as far as the history of the language was concerned. As it was, his statement was not justified by the facts as he found them at his time; and there is little doubt but that he was led to make it by the beautiful system of the Italian gerund and participle, whose clearness is such that it would not unlikely have induced him to wish to see it substituted for the chaotic condition of the analogous construction in his mother-tongue. But as has been said, the usage of his time only partially legitimated the principle he claimed to be estab-



lished. For from the beginning of the fourteenth century the feminine *e* and flexional *s* began to invade the province of the gerund.†

En la splendor de la tue fuildrante hanste.

(Habakkuk, III. 11. (XI. century)

E com pesante destinee.

(Benoit de Sainte More, XII. century)

La chiere blanche plus que n'est flour de lis

Et revelante comme rose de pris.

(Roman d'Aquin, I. 310. XII. century.)

L'espee a çainte tranchante a son coste.

(Ditto I. 1202.)

Parmi le cors li vait bruiante,

De l'autre part fiert en la lande,‡

(Gormuud et Isembard, I. 75. XIII. cent.)

The confusion having been once made, it went on increasing until 1679, when the Academy issued its famous decree: "La règle est faite, on ne déclina pas les participes actifs."

The reason which the members of that august body assigned for this decision, was that they were but following the example "de nos anciens, pour lesquels nous devons avoir beaucoup de considération; car ils ont toujours posé pour règle certaine que les verbes actifs n'ont pas de vrais participes mais seulement des gérondifs, qui tiennent lieu de participes, gardant le régime de leurs verbes et se joignant avec les noms masculins et féminins singuliers et pluriels, sans être déclinaibles et sans être d'aucun genre, par exemple: l'homme craignant Dieu; les hommes craignant Dieu; la femme craignant Dieu; les femmes craignant Dieu."

This seems a little like inspiration, unless we are to take the words *nos anciens* and *toujours* as very limited in meaning and application; for we have no reasons to believe that they had any very definite knowledge of Old French syntax. But what they did, although often contravened by practice, was in the main right; for they had the analogy of all the other Romance languages on their side. When we find the Italian, Spanish, Portuguese and Wallachian using the gerund in certain constructions such as:

† Sporadic instances of the feminine *e* with the participle made their appearance in the preceding centuries.

‡ In this last example the *e* has also been added to the gerund, similarly to a case already noticed. The addition of this feminine *e* must have acted as a potent cause in helping to confound the two parts of speech, already no longer distinguishable by their form.

E in umil seggio, e in un vestire schietto

Fra' suoi duci sedendo il ritrovaro,

(Tasso, Gerus. Lib. II. 60).

Llegó il cuadrillero, y como los halló hablando en tan sosegada conversacio quedó suspenso.

(Don Quijote, Part I. ch. XVII).

E tornando, achou-os outra vez dormindo.

(Marco, XIV. 40).

Și a venit, și ȋ-ă gasit dormind.

(Marcu, XIV. 37);

that is, with the verb *to find*, there seems to be no plausible ground for regarding the French and Provençal construction as of different origin. Compare with the above the following:

Sor une grant coute vermoille

Troverent la dame s'ant.

(Chevalier au Lyon, B. 160. 18).

E qand venc un dia, Raimons del Castel Rosillon trobet passan Guillem de Cabestaing.

(Bib. der Troub. IX).

As far as possible an effort will be made in the following pages to treat the subject from this standpoint—namely to show by citations from the co-related languages what constructions ought to be considered gerundial, when speaking of French and Provençal.

This method of treatment has not been, as far as I know, proposed and no doubt will be objected to by some, especially by those who are not willing to admit the term "gerund" in French grammar, but who maintain that, inflected or uninflected, the verbal form *ant* is nothing but a participle. Little will be gained by it, I admit, as we can not now make the language over; but the distinction between gerund and participle once accepted, we see why the early authors considered themselves at liberty to add the *s* (*z*) or not. As has been said, they were probably not aware that the words in *ant* issued from more than one source—nay, possibly did not think of the subject at all, but they knew that custom had sanctioned both the use and the omission of the sibilant.

I find little relevancy in what has been so much insisted on with reference to the exigencies of the rime causing the violation of the rule; for while it is true that the so-called rule for the participle is frequently violated in the rimes, we can not lay much stress on this fact, as the non-sibilated forms are met too often out of rime and in prose, to be regarded as

mere orthographical blunders. Moreover, it is not uncommon to find the sibilant in the rimes where it is not called for and *vice versa*. And again, the argument would only hold good, in any case, for pure rime; because the assonances did not depend on the consonants, but on the vowel-element of the final strong syllable. Take the following passage from Guillaume d'Orange, a clear specimen of rime:

Li coens Guillaumez fu iriez et dolanz,  
Vivien vit qui gisoit to sanglanz,  
Plus soef fere que basme ne pimenz,  
Sor sa poitrine tenoit ses mains croizant;  
Li sans li ist par ambedeus les flanz,  
Par mi le cors ot quinze plaies granz,  
De la menor fust mort uns amiranz,  
'Niés Vivien,' dit Guillaume li frans,  
'Mar fu vo cors qui tant par iert vaillant.

And another from the Chanson de Roland, an assonated poem:

De mun osberc en sunt remput li pan;  
Plaies ai tantes es costez e es flanz  
De tutes parz en salt fors li clers sanes;  
Trestut le cors m'en vait afeblant;  
Semprez murray, par le mien esciant.  
Je suis vostre hum e vus tien à guarant;  
Ne me blasmez, se je m'en vai fuillant.

Innumerable instances might be cited out of rime and in prose; a few only are given:

Il est issus del bos, vint el lairis,  
Galopant vait vers aus tou le cemin.  
(Aiol et Mirabel).

Donc vint edrant dreitement à la mer,  
Eist de la neif e vait edrant à Rome.  
(St. Alexis).

Le cheval brochet, si vient poignant vers lui.  
(Ch. de Roland).

Si home ocit alter e il seit cunuissant, &c.  
(Lois de Guillaume le Conq.).

La voz del segnur frainanz les cedres—  
La voz del segnur entretençant la flamme.  
(Psalm XXIX.).

Trestot à pié, defendant son parti.  
(Garin le Loherain).

Plorant li hese le piz et la forcele.  
(Guil. d'Orange).

Je vois querant tun prui, t'honor.  
(Myst're d'Adam).

Mult par lu vait criant merci.  
(Tristan).

Qui tostens va sivant amor.  
(Benoît de Sainte More).

Quant je ving ça corrant à toi.  
(Ditto).

Parlant les a issi menez au cors.  
(Romania VIII. 177).

Dolanz m'en part,  
(Romances, thirteenth century).  
Vers Castres s'en repairez joians et esbaudis.  
(Le Siège de Castres (Rom. Stud. I. 591).

Et en tel estat fesoient le silence attendans  
le jour qui vint tantost.

(Jehan Froissart).

C'est une cité de la marine qui siet en la  
terre de Fenice et est obeissant à la cité de  
Sur.

(Tr. de Guil. de Tyr.).

.... un povres hons .... fuioit mont criant  
devans un ors.

(Ditto).

Je servirai desirans toute voie.  
(Guiot de Provins).

E la metia enans a son poder ab sas cansos  
e en comtans.

(Bib. der Troub.).

Non posc mudar, bels amics, qu'en chan-  
tanz, &c.

(Ugo Catola).

The above quotations, which might be increased to any number, will suffice to show that verbals in *ant* might remain unchanged or take the sibilated forms *ans*, *anz*. I do not believe this is attributable to a mere whim or accident. There must have been a reason for it.

For the sake of convenience the same terminology, as that of Diez, had been determined upon, even before consulting him on the subject; and the writer was glad to have his resolution sanctioned by such an authority. But before proceeding to the syntax, another point must be mentioned, which comes properly under this heading; that is, the compound forms of the gerund.

Having created this special construction from the simple gerund (for it differs in so many ways from the Latin, that it may almost be said to be a new creation), the Romanic languages went further and constructed a past tense as well as a passive voice, by means of the auxiliary verbs *habere* and *essere*: Fr. *ayant aimé*, *étant aimé*, *ayant été aimé*; It. *avendo amato*, *essendo amato*, *essendo stato amato*; Sp. *habiendo amado*, *siendo amado*, *habiendo sido amado*; Port. *tendo* (*havendo*) *amado*, *sendo amado*, *tendo sido amado*.

In this way they remedied what we feel to be a weakness in the parent speech, which had no perfect active participle, and not having, strictly speaking, any auxiliary verbs, was obliged to make the passive participle serve

for both present and past. The Roman could not literally say: *Cæsar* having crossed the bridge attacked the enemy, but: *Cæsar*, the bridge crossed, attacked enemy. French, *César ayant passé le pont attaque l'ennemi*, or retaining the Latin construction: *César, le pont passé, attaque l'ennemi*, or even: *César passant le pont attaque l'ennemi*; It. *Cesare avendo passato il ponte attaccò l'inimico*, or: *Cesare, passato il ponte, attaccò, &c.*, or: *Cesare passando il ponte attaccò l'inimico*. And so in the other languages, the Wallachian excepted, which seems to make the simple forms serve for all moods and tenses. I say this with some hesitancy, basing my belief on the silence of Diez, Barcianu, Mircesco and others and on my own observation, which, it is true, is not very great in Wallachian literature. A number of parallel passages in the Bible show that, where the most of the other languages use the compound tense or some other equivalent, the Wallachian renders the same by the simple gerund. At any rate my experience is sufficiently extensive to justify me in asserting that the compound, if it occurs at all, is very exceptional.

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# ANGLO-SAXONICA.

## þ.

Just one year ago, cf. 'M. L. NOTES' I. p. 88, I argued the undesirability of expanding this MS. sign in critical editions, and showed that so far from representing merely *þæt*, it might stand for *þa*, *þæs*, *þone* (or *þam*, *þan*), *þio* and *þe*. My reference to *þ mycele gythþ*, Blickl. 53/21 did not pass unchallenged. Sievers immediately called my attention privately to the accusative *ðæt idelgielþ* Past. 457/23, on *suelc gielþ* 71/1 as evidences of the word being—sporadically at least—neuter. Not to speak of *þ mycele* itself, where the *-e* is neuter inflexion. Kluge also wrote: "Ihr Artikel über *þ* enthält gewiss richtige Beobachtung u. ich gestehe dass ich bisher bei der Lectüre hie u. da (ohne mir Notizen darüber zu machen) *þ* für Schreibfehler für *þe* gehalten habe. Auch jetzt nach Ihren Sammlungen möchte ich lieber einen Schreibfehler annehmen als Dop-

pelwertigkeit des *þ*. Ueber *gielþ* findet sich eine Notiz in Cosijn II."

Sievers, Kluge, and Cosijn are a formidable trio, and nothing could be farther from my wish than to try to controvert them. But is there any need of treating this point as one which does not admit of mutual adjustment? First as to Kluge. Why may we not regard the sign *þ* as standing for two or more words of different phonetic and grammatic value? In many a manuscript, for example, the Durham Gospels, we read in the Latin the sign 7 as *et*, and in the interlinear gloss just above we read it as *and* (or *ond*). Similarly *ȝ* is read *vel* or *oððe*. In an Irish gloss the 7 would be read *ocus*. What serious objection can there be to considering *þ* a mere convenient abbreviation for a number of monosyllabic words having the same *Anlaut* and akin in sense, as the German student of to-day in his *Heft* abbreviates *der, die, das, dem, den* to *d.?* Not to speak of *ð* used continually in the Durham Ritual for *ðurh, ðorh* = *per*.

As to *gielþ* being both masculine and neuter, it would be foolish to deny the possibility. Gender is by no means the inflexible quality that modern school grammars make it. In Anglo-Saxon we find a noun varying its gender not only from dialect to dialect, and from century to century, but even on the same page of the same text! Thus, Sievers points to *ðæt idelgielþ* Past. 457/23; but on the same page, line 33, is to be read *ðone gielþ*; and again, 459/1. As regards the *ðæt* in 457/23 may not Sweet have erroneously expanded *þ*? I have counted the number of times that *ðæt* occurs in this connection, namely, pp. 457, 459, 461; the figures are: *ðæt* conjunction (including *ðætte* and *oððel*) 36 times; *ðæt*, pron. art., 18 times; total 54. Not once the sign *þ*. This wears an ominous look. It is too uniform, it drives one to the inference that Sweet has normalized the *þ* throughout his edition of the Pastoral. Let us bear in mind that the Pastoral was his first great undertaking, and that it was done nearly twenty years ago. Not to speak of the Oldest English Texts, which of us will hesitate to pronounce the Orosius much better work? Without finding fault with a self-sacrificing editor who has put us all under lasting obligations, may not one of his bene-

ficiaries raise the direct question: How far does the Pastoral represent literatim the manuscript? And on this particular point, does the MS. *invariably* write out *ðæt*? An explicit assurance from Mr. Sweet (or some expert of equal rank) will, of course, be more satisfactory than any amount of conjecture. Meanwhile, let me call attention to the following, Past. 457/28: *Ne scyle ðeah nan mon for ðæm anum ðingum dōn ðæt ðæt he to gōde deð, ðæt he ne ðyrfe his hlaford ondrædan, ne eft for ðæm anum ðe he wilnige eorðliceas lofes.* Translated: "Yet no man must do the good he does, merely that he may not have cause to fear his Lord; or, again, for the desire of earthly praise." This rendering effaces the evident syntactic parallelism of the two motive-clauses. I should prefer to render: "merely *because* he may fear his Lord or *because* he may desire, etc." And I suspect that the MS. reads *ð he ne ðyrfe*, the *ð* standing for *þe*. So, p. 459/1 for *ðæm ðæt* might be read for *ðemðe* cf. NOTES, vol. I. p. 88.

Sievers's inference that *mycele* Blickl. 53/21 is neuter inflexion still remains. There are only two ways of disposing of it: either to assume *mycele* to be a blunder for *mycela* (masc.), or to admit that the weak adj. decl. is capable of an occasional abnormality.

If the reader wishes further instances of *þ*, *ð* not equivalent to *þæt*, he may consider the following:

*ð gise[ɫ]tan* = ordinatissimam, Epinal 707. Sweet asteriks the *ð* as if a blunder!

*þ metþælig*, Luke xxii, 36 Lind., *ðone* Rushw.

*þ fostræð*, John vi, 49 Lind., *ðone* Ruschw. Sacculum = *þ seam*, Luke xxii, 36 Lind., *ðonne seom* Rushw. *þ was wunden gold on wæn hladen*, Beow. 3134. Had not Zupitza been committed to a doctrine, would he have transliterated *þæt*, instead of the more obvious *þa*, or *þær*?

ê, æ.

Bremer's article on "Germanisches ê," Beiträge xi, 1-76, 262-286, is certainly full of suggestions. Whether all the author's deductions will be accepted just as they stand, is a matter which I must leave to critics capable of broader generalizations than mine. What directly interests me is Bremer's collection of examples from Anglo-Saxon.

By the way, it is surprising to see Merogaisus, p. 19, Meroffedis, p. 21, Merulfus, p. 22, cf. p. 25, set down as *mêr*-. Are they not rather *mêr*-, 'sea, meer'? Equally puzzling are the remarks, p. 32, on *ræden*, *hîwræden*. The form *ræden* is an independent noun, cf. Sievers § 258, Anm. 3, Cosijn I. § 88, p. 103, Kluge §§ 149, 162, conditio = *ræden* Haupt, 436 a/1; *hîwræden* is no more folk-etymology than are *ðegen-ræden* = retinue, *lîm-ræden* = *χλαμύς*.

The gist of Bremer's conclusions is to be found pp. 271-286. His fundamental position is an Ablaut-scale ê, ô, a, representing respectively high, secondary, and lowest accent-grades. This is easy enough to grasp, but much less easy to apply to the actual phenomena of Anglo-Saxon. ê = Wessex (â) ê, ô = ô, a = a, æ.

The difficulty lies in adjusting Bremer's accentuation with the consonantal changes according to Verner's law. Verner and his followers have taught us that wherever we get in An.-S. *d*, High-German *t* = Ind. Germ. *t*, we must assume the accent to be elsewhere than on the vowel immediately preceding this consonant. The same holds good of the change *s* > *z* > *r*.

If, then, as Bremer holds, p. 278, *blêd* 'renown,' *blêd* 'fruit,' *blæd* 'leaf,' are representatives of Ind. Germ. *bhlê*, *bhlô*, *bhla*, how can we get *blêd* from *blāti* = *bhlēti*? The consonantal change *t* > *p* > *ð* > *d* demands that the chief accent be not on the root-syllable. A like difficulty is offered by *sêd* 'seed,' *grêd* 'greed,' *prêd* 'thread,' *blêdre* 'bladder,' *glêre* 'amber,' *mêðe* 'tired' (cf. Kluge § 233, suffix -*lzo*). In this last word, the English consonant demands root-accent, the umlauting demands suffix-accent.

On the other hand, *brêð* 'breath,' *erêd* 'crowing,' *spêd* 'prosperity' seem to meet all requirements.

The problem is complicated by the observation that outside of the domain of strict Wessex we find *sêd*, *prêd*, *blêdre*, *grêd* 'grass' (evidently connected with *grôwan*, *grâwan*), *spêd* 'spittle' (*spâwan*) cf. Sweet, O. E. T. pp. 605, 606. Nowhere *sêd*, *prêd*, *blêdre*, *grêd*, at least if Sweet's index is to be trusted; that is to say, the ê cannot be *i*-umlaut of ô. Whereas we do get *spêd*, p. 650; neither *erêd* nor *croed*, nor *brêð* occur in Sweet's index.

Bremer will have to reconsider, I fear, some of his Germanic stems. Also some of his English words. Thus *snear*, p. 278 should be *snearh*, lengthened in oblique cases to *snear* by dropping of *h*, Sievers, Beiträge x, 488. Bremer takes no note of the *-h*. Where is An.-S. *blêsan* (p. 281) to be found? Not in Sweet's O. E. T., nor in Bosworth-Toller, nor in Wright-Wülker, and expressly rejected by Kluge in his Wörterbuch. As to *grêtan* parallel to *grêotan* 'to weep,' it is also a grammatical fiction.

*jehon*, *gêon*, to say, assert.

Has the possibility of this verb (=M. H. G. *jehen*) occurring in English been pointed out? Paul, M. D. Gr., § 162, ranks *jehen* in Class V. of the Ablauting verbs. Its proper place in An.-Saxon would be in Sievers, § 391. 2, by the side of *gefêon*, *plêon*, etc., among the verba contracta.

The only evidence known to me of its existence in An.-Saxon is *conticinium*=*cwylltid* & *gebedgiht*, Wr. W. 117/9 (Aelfric's Vocab.). *cwylltid* evidently=(Danish) Icelandic *kveld-timi* 'evening;' *cwilt* in Sweet, O. E. T., p. 499, relieves us of necessity of assuming a direct borrowing from the Danish, although this peculiar use betrays Danish influence. *gebed-giht* must mean "prayer-saying." *Conticinium* is frequently used in mediæval Latin to denote a canonical hour, for example, *conticinium* & *gallicinium*=*hancred* Wr. W. 175/36 (Suppl. to Aelf. Vocab.), and 426/10, note. *giht* is analogous in formation to *tyht* (*têon*) Sievers, § 266.

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#### 'THE ROMAUNT OF THE ROSE' AND PROFESSOR SKEAT'S VOCAB- ULARY TEST.

In the third edition of his Chaucer's 'Prioresses Tale' (Oxford, 1880), and again in the Chaucer Society's Essays, Part V, pp. 437-451, Professor Skeat adduces various reasons why 'The Romaunt of the Rose' cannot be Chaucer's translation. Disregarding, for the present, his other proofs, I shall confine myself in this paper to an examination of his Vocabulary

Test, as treated in the Essays, pp. 447-450, especially under C, his third division.

Professor Skeat says: "Whoever will really read the translation, must be struck with the extraordinary number of unusual words in it, especially of words which never occur in Chaucer. Many of these words have been attributed to Chaucer over and over again, but solely on the strength of the translation, and quite erroneously" (p. 445). Under C he adds (p. 447): "The translation abounds with remarkable words; the translator was a great master of language, with a vocabulary of his own; but many of his words are to be found in Barbour, Wyclif, the Promptorium Parvulorum, Havelok, and Piers Plowman, rather than in Chaucer." Of these words he then notes 189, not counting repetitions of the same word.

Without entering upon an exhaustive discussion of the vocabulary of the 'Romaunt,' I hope to show:

1. That, of the peculiar words noted, a large proportion are in no true sense the translator's own, but are directly or indirectly borrowed from his original, while in many other cases they are required by some exigency of his verse.

2. That some of these words are to be found in one of Chaucer's undoubted poems.

3. That, disregarding such considerations as are brought forward in 1 and 2, it is unsafe to found an argument concerning the genuineness of a work upon the peculiar words which it exhibits, when compared with the admitted productions of the author in question.

These positions will now be examined in detail.

1. An examination of the words instanced will cast some light upon the originality displayed in selecting or appropriating them. They may be arranged under the following sub-divisions:

A. Old French riming words retained and slightly Anglicized, the associate riming word being similarly retained and Anglicized: *accusith* 1591; *allege* 6628; *aqueyntable* 2213; *assise* 1237; *avenaunt* 1263; *batayled* 4162; *baude* 5677; *beau sire* 6056; *bygyns* 6863; *bygynne* 7368; *bor-dillers* 7036; *bosarde* 4033; *cherisaunce* 3337; *conisaunce* 5468; *customere* 4939; *entailled*

140, *entayle* 162; *equipolences* 7078; *espleiten* 6177; *flourettes* 891; *gysarme* 5981; *gousfaucoun* error for *gonfanon* 1201, *gonfnoun* 2018; *habiten* 660; *hay* 54; *kamelyne* 7367; *maistrise* 4172; *moysoun* 1677; *moneste* 3579; *musarde* 3256, 4034; *pesyble* 7413; *purprise* 4171; *racyne* 4884; *ramage* 5387; *sarlynysh* (for *sarsynysh*) 1188; *seignurie* 3213; *sukkenye* 1232; *tapinage* 7363; *trechoures* 197; *vermayle* 3645.

B. Old French riming words retained and slightly Anglicized, the associate riming word being changed: *bayly* 7574; *condyse* 1414; *conestablerye* 4218; *espirituell* 650 (cf. 672); *ravy-sable* 7018; *truandise* 6666; *vendable* 5807.

C. Old French words introduced into the riming position, to chime with the Old French word which is retained and slightly Anglicized (the O. F. word introduced being a substitute, of course, for an unavailable original): *archangel* 915 (for *mesanges*, riming with *anges*); *avaunt* 3958 (for *tremblant*, riming with *semblant*); *baillie* 4302 (for *saisie*, riming with *Jalousie*); *chevesaile* 1082 (for *faille*, riming with *taille*); *clapers* 1405 (for *tesnieres*, riming with *manieres*); *groine* 7051 (for *longe*, riming with *longe*); *maletalent* 274 (for *ledement*, riming with *torment*); *pousté* 6486 (for *planté*, riming with *povreté*); *roynous* 988 (for *eschardeus*, riming with *hideus*); *roignous* 6193 (for *fiens*, riming with *religieus*). Compare, in the O. F. Roman de la Rose (ed. Fr. Michel), *baillie* 386, *cheveçaille* 1177, *groignoie* 20752, *maltalent* 322, *poestes* 923.

D. Other words introduced into the riming position, to chime with the Old French word, which is retained and slightly Anglicized: *foxerie* 6797 (for *renardie*, riming with *papelardie*); *swire* 325 (for *desciree*, riming with *iree*).

E. New riming words, introduced in pairs, to imitate the riming sounds of the original pairs: *avaunt*: *devyaunt* 4793 (orig. *devant*: *vant*); *cowardise*: *dispise* 2490 (orig. *entrepris*: *mespris*); *disrewlilye*: *companye* 4903 (orig. *compaignies*: *vies*; here *disrewlilye* is adapted from orig. *desordenees*); *mycher*: *lyer* 6543 (orig. *fierres*: *mentierres*).

F. Riming words due to the search for a sound which shall chime with that of the literal translation of the original riming word: *byhove*: *love* 1092 (orig. *aimer*); *doole*: *hooite* 2364 (orig.

*tout*); *erke*: *werke* 4870 (orig. *ovre*); *fairhede*: *nede* 2484 (orig. *convendra*); *gadelyng*: *Swetelokyng* 938 (orig. *Dous-Regars*); *ribanynges* (orig. *orfrois*; cf. *clarionynges* H. F. III 152); *kings* 1077 (orig. *rois*); *scanlilone* (O. F. *eschantillon*, in the thirteenth century Livre des Metiers); *stone* 7066 (orig. *pierre*); *semelyhede*: *wede* 777 (orig. *cotes*); *semelyhede* (orig. *biaute*); *lede* 1130 (orig. *tint parmi la main*); *unkhide* (orig. *espoigne*); *abide* 2168 (orig. *alendre*).

G. Adaptations of rimes or other words in the original line: *doole* 2956 (orig. *dolui*); *fiaunce* 5484 (orig. *fier*, cf. O. F. *fiance*, R. R. 15, 4667); *pouste*: *mendicite* 6535 (orig. *poissance*: *mendiance*); *tonrette* 4164 (orig. *tornelles*); *truandying*: *lyryng* 6723 (orig. *truandie*: *vie*); *tymbestere* 769 (orig. *tymberresses*).

H. Partial translation of an O. F. word, and adaptation of its ending for the sake of rime (Oliphant mentions Chaucer's liking for this termination, New English 1 114): *chideresse* 4266 (*tencerresse* R. R. 142).

I. Old French words retained, or slightly Anglicized, but not in the rime: *aguler* 98; *aleys* 1377; *almandres* 1363; *arblastars* 4196; *awmener* 2087; *baundon* 1163; *bothum* 1721; *burnet* 226; *caleweis* 7045; *canelle* 1370; *che-laundre* 81; *ciergis* 6251; *coynes* 1374; *colidien* 2401; *decoped* 843; *distincte* 6202; *engreveth* 3444; *farce* 2285; *fardeles* 5686; *kernels* 4195; *loigne* 3882; *maysondeue* 5622 (orig. *Ostel-Dieu*, but *meson-Dieu* in Joinville, and no doubt in common use); *mavys* 619; *mycches* 5588; *mourdaunt* 1094; *orfrays* 562, 869; *papelaid* 7283; *portecolys* 4168; *preterit* 5014; *pryme temps* 4750; *quarrels* 1823; *tymbres* 772; *trashed* 3231; *urchon* 3135 (suggested by the rime word *hericies*, but cf. the etymon *hericons* R. R. 2340); *wyndre* 1020.

J. Old French words, or derivatives of them, used in some other line of the original R. R.: *agree* 4349 (orig. *en gre* 2115, 2820, cf. *agrea* 795); *anoy* 4404 (orig. *anui* 3284, *anniz* 17); *attour* 3718 (orig. *atour* 810); *burdown* 3401 (orig. *bordon* 13014); *endoute* 1664 (orig. *doutes* 2001); *havoire* 4723 (orig. *avoir* 5627, 5888); *persaunt* 2809 (orig. *perçans* 17080); *saile* 7338 (orig. *saillir* 6147); *sojour* 4282 (orig. *sejor* 1825); *spannyshinge* 3633 (orig. *espanir* 1651, *espanie* 3382); *verger* 3831, *vergere* 3618 (orig. *vergier* 130, *vergiers* 102); *volunté* 5279 (orig. *volente* 2021).

K. Other Old French words in established use: *acoye* 3564 (cf. 2 below); *orribilite* 7189 (*orribilete* in Chaucer's contemporary, Guillaume de Nangis, but probably borrowed by the translator from Eustache Deschamps, Chaucer's admirer, who has "*orribilete amere*").

L. The following words from various sources: *alpes* 658; *among* 3771; *anker* 6351; *baggyngly* 292; *baslyng* 104; *bynoumen* 1509; *bimene* 2667; *bleyne* 553; *bolas* 1377; *clipsi* 5352; *closer* 4069; *congecte* 6930; *coured* 465; *distoned* 4248; *dywned* 360; *eisel* 217; *elde* 391; *faverous* 84; *felden* 911; *fordwined* 366; *forfare* 5391; *forsongen* 664; *forwandred* 3336; *forwelked* 361; *forwered* 235; *fresshe* 1513; *gate* 3332; *girdilstede* 826; *glowmbe* 4356; *gospelere* 6889; *grete* 4116; *hulstred* 6149; *joyne* 2355; *knoppis* 1080 (*knoppe* 1702, *knopped* 7260); *laverokkes* 662; *merke* 5342; *melely* 822; *nokked* 942; *obeysshynge* 3380; *onde* 148; *mynoresse* 149; *peire* 6106; *Poophe-holy* 415; *pullaylle* 7045; *quene* 7034; *querroure* 4149; *reefl* 2661; *revelynge* 7262; *rympled* 4495; *ryve* 5396; *royne* 553; *roket* 1240 (*rochette* 4757); *rokyng* 1906; *saillouris* 770; *seer* 4752; *slowe* 4754; *soleyn* 3896; *spryngholde* 4191; *talarwages* 7259; *trepeget* 6282; *vugoodly* 3741; *vekke* 4286, 4495; *welmeth* 1561; *wery* 6267; *wode-wales* 658; *youthede* 4934.

It may not be possible to account quite satisfactorily for every one of these sixty-six words under L, but there are few that present any peculiar difficulty, or that would be necessarily inadmissible in Chaucerian verse. Professor Skeat makes much of the Northern forms, and indeed one is tempted to think of Northern influence as apparent in such words as *gale*, *laverokkes*, *nokked*. But are we therefore obliged to conclude that Chaucer could not have employed them? If so, is it on the ground that he belongs to the South? To that it may be replied that *gale* and *laverock* are used by Southern authors of that century and earlier, and that *gale*, in the compound *algates*, is found in Chaucer. Professor Skeat says: "The word *fand* is just as clear an indication of Northern dialect (to those who can see) as the use of the present participle in *-and*" (p. 443). What then, are we to make of *hald*, House of Fame III. 219? Mr. Kington Oliphant, in his recent book, *The New English*, comments on several of Chaucer's poems. On the

'Parliament of Fowls,' the 'A B C,' and 'Anelida and Arcite,' his first note is: "We see *k* replace *ch*, as in the North; *lykerous* for *lecherous*." But this is by no means the only place where he has occasion to speak of the Northern element in Chaucer. Thus (I 109): "On the other hand there are many forms and phrases that have by this time come down from the North, such as" etc.; (I 110): "He uses the Northern *werre* (pejor) for the sake of the rime;" (I 116): "Chaucer's 'House of Fame' must have been written soon after his 'Troilus.' There are here the Northern phrases *how that*, *woful*, *alleskynnes*, *pel*, *as now*." With all this, have we not evidence enough that Chaucer could use an occasional Northern form, without ceasing to be Chaucer?

As to other words under L, *Alpes* is not known to occur again, except once in an old lexicon. *Among* is good Southern English in this sense, and so is *anker*. *Baggyngly* has not been found elsewhere, but Chaucer has *baggeth*, Bk. Duch. 623. *Bastyng* is of O. F. origin. *Bynomen* is the participle of a verb found in Chaucer. *Bimene* is common in M. E., and *bleyne*, a good O. E. word, is not rare. *Bolas* is O. F. *Clipsi* is apparently coined from the verb. *Closer* seems to be modified from the corresponding O. F. noun. *Distoned* rests upon a false interpretation of the original, and so does *eisel*, for O. F. *lessu* (*lixivium*). *Faverous* should probably be *savourous*, as Speght reads, though possibly coined for this place. The words with prefix *for-* ought not to occasion suspicion, since Chaucer's genuine works contain examples of such as do not otherwise occur in M. E. *Girdilstede*, *glowmbe*, *gospelere*, *grete*, *hulstred* are not confined to the North. *Joyne* may be a mistake, influenced by the original *doins*. *Obeysshing* is no doubt coined for the sake of the rime. *Mynoresse* (MS. reading) is usually regarded as a clerical blunder. *Poophe-holy* seems to be an adaptation of *papelardie*. *Rympled*: the verb is assigned to Chaucer by Oliphant (I 129), who rejects 'The Romaunt of the Rose.' With *trepeget* cf. *tregetour*, H. F. III 170, 187. *Slowe* is unique in this sense in M. E., though there is an O. E. *slaw*; the original has *laigne*. *Youthede* may have been employed for the sake of the rime.

2. A search through *Troilus and Cressida* shows that certain words in Professor Skeat's Index Expurgatorius are Chaucerian: *aeoie* V 782; *cowardyse* IV 574, V 412; *groyn* (?) I 349; *lakken* I 189. It may also be remarked that Professor Skeat rarely follows the MS. in the spelling of the words quoted.

3. But, finally, supposing all the words cited are peculiar to this poem, does that prove that Chaucer was not the translator? If so, how shall we explain the following, from the *Legende of Goode Women*, and not occurring, to my knowledge, elsewhere in Chaucer? In quoting, I number the lines consecutively throughout: *agroteyd* 2453; *appeteth* 1580; *bedote* 1345; *box* (*alapa*) 1386; *byker* 2660; *clwyffe* 1496; *clyves* 1468; *clywe* 2014 ff.; *cogge* 1479; *colver* 2317; *conduyte* 852 (plur. in R. R.); *costrel* 2665; *crokes* 640; *crynkled* 2010; *dishereted* 1063; *enbosed* 1198; *flourouns* 217, 220; *foreyne* (in this sense) 1960; *grapenet* 640; *hacches* 648; *helis* 863; *heronceer* 1118; *lavendere* 358; *les* 1543; *los* 1512; *losengeour* 352 (but *losengere* R. R. 1050); *orde* 645; *pauler* 131; *parements* 1104; *plenere* 1605; *radevore* 2351; *regals* 2126; *renomee* 1511; *roggeth* 2707; *siithe* 646; *skarmys-shynge* 1908; *stakereth* 2686; *stanes* 2359; *swolowe* 1102; *tabouren* 354; *totolere* 353; *wiltirly* 2605.

Ought we, on the faith of these, to doubt Chaucer's authorship of the *Legende of Goode Women*?

Though the subject of this paper is the Vocabulary Test, and my discussion was to be restricted to this narrower field, I can not forbear to ask, in relation to Tests II, and IV, Assonant and Strange Rimes, whether Chaucer should be expected to employ more perfect rimes than Lorris, who has *desplese: blandist*, vv. 3155-6, and *treuve: œuvre*, p. 134 (ed. Fr. Michel, Paris 1864).

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#### THE FINNSBURG-FRAGMENT AND THE FINN-EPIISODE.

In Paul und Braune's Beiträge, XII, Prof. Bugge gives a number of notes on *Béowulf* in which he treats, among other matters, the Finnsburg-Fragment and its relation to the Finn-Episode (p. 20 ff.). In his discussion of

this interesting subject he rejects Möller's theory (*Das Altenglische Volksepos*, p. 65 ff.) according to which the combat described in the Fragment took place *after* the treaty between Finn and Hengest, and declares himself in favor of Grein's conjecture that the contents of the Fragment are to be placed at the *head* of the Episode. In thus returning to what is now generally considered an *überwundener Standpunkt*, it was necessary for him to prove the fallacy, in every point, of Möller's reasoning, besides advancing new and valid arguments in support of his own assumption; but his attempts in the former direction lack both depth and thoroughness, while the new features which he introduces are not of a nature to carry conviction.

First of all, Bugge says (p. 21) that according to Möller the second combat is not mentioned at all in the Episode. This is incorrect, for that scholar (p. 68) interprets lines 1142-1144<sup>1</sup> as expressly stating that Finn did not oppose the wish of his followers to renew the feud, i. e. that he actually renewed it. Such a cursory mention was sufficient in an epic song when the event alluded to was familiar to everybody. That the pronouns *he* and *him* in lines 1142 and 1143 refer to Hengest and not to Finn (Bugge 32) has already been pointed out by me in another article (*M. L. NOTES*, I. p. 91) where at the same time I demonstrated that this very circumstance confirms Möller's assumption that Hengest lost his life in the castle of Finn.

Bugge next asserts (p. 21) that the words *heapogeonz cyning* in the Fragment cannot mean Hengest, because in the Episode (1085) he is called *ƿeodnes ƿezn*. B. might here also have mentioned *ðeodenleaze* (Ep. 1103). Both these terms have reference to the day on which Hnæf was killed—the one to the time at which the combat was still raging and the other to the time immediately after the combat, when the treaty was being concluded—and, as Möller points out, it is perfectly natural that just then the thought of the king's death should have been uppermost in all minds, even though another had immediately succeeded him in the command of the forces. The word *ƿezn* in this connection cannot mean a mere follower

<sup>1</sup> Wülcker's edition of Grein's *Bibliothek der Angelsächsischen Poesie*, Vol. I.



or vassal; Hengest must have been equal, if not superior, in rank to *Sigeferð*, the prince of the *Secgan*, that appears from the manner in which he is mentioned in *Fragm.* 19 and from the fact that he is, after Hnæf's death, the acknowledged head of the allies. On the expedition against Finn, Hengest, although perhaps as high-born and powerful as Hnæf, the commander-in-chief, was yet in a certain sense, for the time being, subordinate to the latter and hence might well have been called a *þegn*; by his subsequent accession to the leadership he became *eo ipso* the *cyning*, even if such had not been his rank and title before. The word *cyning* often means nothing but a leader, a commander; King Aelfred in his translation of Orosius applies it to consuls, proconsuls, praetors, tribunes and, in one instance, even to a centurion (Orosius, ed. Sweet, p. 192). On the other hand, Hnæf is mentioned in *Widsið* (29) and must have ruled over the Hocings a good many years; consequently he cannot have been *heapogcong* at the time of his death.

As to lines 41 and 42 of the Fragment (Bugge, p. 21) it must be borne in mind that Hengest's followers could not possibly be grateful to him for *sæwne medo*, for the simple reason that they had not as yet received any from him. Before they left their country, Hnæf had provided for all their wants, and after his death it was Finn, not Hengest, who gave them *hringas* and *sincgestreonu*, and no doubt also *beor* and *meodu* (Ep. 1089 ff.)

One of Möller's weightiest arguments (p. 95) is that according to Ep. 1087 the term *eotenas* signifies the party of Hnæf, not the Frisians, and that consequently the former were the assailants in the first combat (see Ep. 1071 f.). This proposition must seem self-evident to anyone who reads the passages in question; yet Bugge, without giving any reasons whatever, asserts (p. 37) that the *hie* in line 1085 must refer to the "Danes," although he is forced to acknowledge that the same pronoun in the line immediately preceding means the Frisians. And upon such an arbitrary interpretation of a passage which is grammatically as well as logically faultless, Bugge founds his assumption that *eotenas* meant the Frisians.

Other equally strong points in Möller's argu-

mentation are simply passed over in silence; I will only mention Ep. 1068 (Möller, p. 69) and *Fragm.* 19 (M. p. 66).

Bugge's position with reference to the whole question is evidently determined by lines 1142-1144 which he translates as follows (p. 32): "Thus Hengest did not refuse to declare himself a vassal (of Finn) when Hun laid Lafing, the gleaming weapon, the best of swords, upon his lap"—that is, Hengest chose this line of action in order to afterwards introduce himself into Finn's castle under pretence of bringing him gifts or tribute, but in reality for the purpose of taking vengeance upon the unsuspecting King by surprising and killing him in the night. It would be difficult to conceive anything more forced and improbable than this interpretation. In the first place, such far-reaching calculation, such cunning treachery are foreign to the character of a brave warrior like Hengest; it does not even appear *why* he should have chosen such a roundabout way of revenging himself when he might just as well have accomplished his purpose in honest warfare, after returning home and securing reinforcements. Furthermore we know from Ep. 1080 ff. that in the combat in which Hnæf was killed, Finn lost all his men except a few and, being unable to hold his own against Hengest, had to offer terms of a nature very humiliating to himself; how then could he, under such circumstances, invite Hengest to become his vassal? It would have been the height of absurdity.—Bugge assumes that Hun laid the sword upon Hengest's lap. Hun is not mentioned anywhere in the Episode or in the Fragment; but even supposing that the *Hætwere* were allied with the Frisians, as afterwards in the war with Hygelac, and that Hun was their king at the time when the events of the Finn-saga transpired, it would still be a mystery how he came to act the part which Bugge assigns to him. When a noble wanted to become the vassal of some king or prince, the latter handed to him his sword in person; very likely he only held it out to him while the noble laid his hand upon the hilt and swore the oath of allegiance. In receiving a man of Hengest's rank and power into vassalage, Finn would surely have performed the customary ceremony himself, without requiring the

services of a third person; and even if Hun had handed Finn's sword to Hengest, such an act on his part would have been too unimportant to warrant the mention of his name to the exclusion of that of Finn. The expression *on bearm dyde* also opposes Bugge's theory; the act of presenting a man with a sword did not by any means constitute him the vassal of the donor, it had not, so far as I know, any symbolical significance at all.

Beside these internal difficulties, Bugge's theory creates a host of others in the surrounding text, and the author vainly endeavors to explain them away by means of as many extravagant and hazardous conjectures; it is hard to tell which of the two is worse, the evil or the remedy. Thus Bugge says (p. 30 f.) that the word *swa* (1142) logically refers to line 1135 (which he translates by "those who always watch the hall") and that this line must originally have followed 1141. In other words, he would have us believe that some scribe, in copying a *Béowulf*-manuscript, accidentally skipped 1136-1141 and then, after writing exactly one metrical line, returned to the place where he left off without afterwards noticing his mistake when he again came to the line which he had already copied. Such an assumption would be plausible only if the original manuscript had been divided into metrical lines and if the last words of 1134 and 1141 had happened to be the same; and even then we should be at a loss to explain how the scribe came to return to 1136.

Bugge's peculiar interpretation of 1141 is based upon his supposition that *cotenas* meant the Frisians (see above); he inserts the word *mid* (p. 31) because he needs it for his purposes, although there is no call for any addition; he connects *inne* logically with the first half of the verse, although it gives much better sense if taken with *gemunde* to which, besides, it belongs metrically.

Again, the words *swylce* (1146) and *grimne gripe* (1148) are to refer to Hnæf's death, 75 lines back! This is indeed far-fetched, literally and metaphorically. I need not repeat what I have said about this point before (M. L. NOTES I. p. 91).

Bugge assumes that Hengest obtained leave from his new liege-lord to go home, and that he

afterwards returned to carry out his vengeance. This proposition is expressed in a very singular manner (p. 36): "Hengest was the leader of the party who . . . came to Friesland in order, as they pretended, to bring Finn the tribute of his vassal Hengest." Now if Hengest had been living at that time, he would necessarily have taken a prominent part in the final catastrophe of the *Finnsaga*; according to the spirit of Old Teutonic epic poetry we should even expect that he would slay Finn with his own hand; but not the slightest allusion is made to him after line 1144. It seems impossible to me that the poet, in his account of the closing events of the *Finnsaga*, should have purposely omitted Hengest's name, simply because 'he thought it *self-evident* that H. was the leader of that expedition' (Bugge 37).

The exclusive mention of *Guðlaf* and *Oslaf* in connection with Finn's death, Bugge tries to explain by an act of disobedience on their part in prematurely giving vent to their animosity, contrary to Hengest's orders. But surely they could not have been more eager for revenge than Hengest himself; besides, the above assumption cannot be reconciled with the relations which existed between the Teutonic princes and their followers and with the implicit subordination to which the latter were accustomed.

The *Hrolfsaga* which Bugge adduces (p. 35) in support of his interpretation of Ep. 1142 ff. has nothing whatever in common with the *Finnsaga*. It is needless to demonstrate this. Nor could Hengest, even if Bugge's theory of his vassalage and treachery were correct, in any respect be likened to *Hjorvarðr*; for the latter becomes Hrolf's vassal in good faith, he even marries the king's sister and it is she who persuades him to kill his liege-lord, her own brother. The analogous points which Bugge discovers in the two sagas (p. 24) are too commonplace to establish any relationship between them; the description of the hall-combat in the *Nibelungenlied*, for instance, contains details exactly corresponding with those quoted by Bugge.

I have explained in the above why I consider Bugge's interpretation of Ep. 1142 ff. and his opposition to Möller a failure. Möller's theory concerning the relation of the Fragment

to the Episode stands unshaken; yet it may not be amiss to add, for the sake of completeness, another argument in support of it.

Let us suppose for a moment that the *heapozcong cyning*, Fragg. 2, is Hnæf and that the latter, accordingly, is defending himself, with his force of sixty men, in a hall against the Frisians. Now we know that in a fight like that, where only a few men were engaged at a time—probably not more than one at each door—the king never went forward first; on the contrary, he generally survives all his followers. Thus in the Nibelungenlied Gunther and Hagen are the last to die. In our Fragg. *Sigeferð* and *Eaha*, *Ordlaß* and *Guðlaß* occupy the doors and *Hengest* follows them; Hnæf is not mentioned at all. We naturally expect that all these men and at least the majority of the remaining fifty-five will fall before Hnæf; yet we find that after Hnæf's death Hengest is still living and has a body of men strong enough to force Finn to an ignominious treaty: This is evidently inconsistent. Besides, the question arises, how could the issue of the combat be so unfavorable to Finn if he was the assailant? It was in his power to suspend hostilities, should matters have assumed a critical aspect, and as he was in his own country, he might easily and quickly have procured re-inforcements. Again, if Finn had broken the *treowe* (Ep. 1072) by surprising Hnæf in the night and killing him and many of his allies and followers, Hengest would on no account have spared him by accepting his terms when it was in his power to avenge the death of his comrades. All these difficulties disappear if we assume with Möller (p. 69) that Hnæf was the aggressor in the first combat and that he opposed Finn in an open battle; his place was then at the head of his army and his death early in the conflict is at once explained. Very likely he had killed Finn's son and was in his turn slain by the father. Hengest was then at liberty to conclude a treaty with Finn, as the latter had acted in self-defense.

We have, then, strong internal evidence that the combat described in the Fragg. cannot have been the one in which Hnæf fell and, consequently, cannot have preceded the events related in the Episode. Its proper place is, as I have endeavored to show in the

article above referred to, between Ep. 1141 and 1142.

I may be allowed to add a few remarks on some other points in Bugge's article.

His reading of Fragg. 5 and 6 (p. 22) becomes of course purposeless if, as I assume (M. L. NOTES I, p. 116) the verb *beran* is here used intransitively. See Cosijn, M. L. NOTES II, p. 5.

In Fragg. 20 Bugge proposes (p. 25) *Guðdene Garulf* instead of *Garulf Guðere* and the *Guðdene*, according to him, is *Sigeferð*. But on p. 29 he says himself that the *Secgan*, the tribe of *Sigeferð*, were not Danes proper. Furthermore, it is simply impossible that *Sigeferð* should have warned Garulf, one of his enemies, not to risk his precious life by approaching the doors of the hall; lines 24 and 25 clearly prove that these two warriors did not even know each other and *Sigeferð*'s answer contains a threat which shows anything but a friendly feeling toward the questioner.

The compound *banhelm* (Fragg. 32) means "protector of the bones, or body," analogous to *banloca* (Beow. 742 and 818) and is in apposition and synonymous with *celod bord* in line 31. I do not understand why Bugge calls it "sinnlos." His reading is *barhelm*=boar-helmet; but the boar on the helmets is always called *cofor* (Beow. 303, 1112) or *swin* (Beow. 1111, 1286, 1453), never, to my knowledge, *bar*; moreover, compounds of *helm* with these words do not occur anywhere. On the contrary, *coforcumbol* is often used synecdochically for the whole helmet (Elene 76, 259) and the same may probably be said of the simplex *cofor* (Beow. 1112).

The *wund hæleð* (Fragg. 45) is in Bugge's opinion (p. 28) a "Dane" and the *folces hyrde* (48) Hnæf. The latter, he says, did not necessarily see everything that happened, "for the place where he stood is not mentioned at all." Logic is evidently not Bugge's forte. No matter in what part of the hall Hnæf was, he must have been able to see for himself what happened at the different doors, and we may safely assume that he watched the proceedings with the greatest attention. The *folces hyrde* is apparently not an eye-witness of the combat at all.

In speaking of the forms *colena*, *eolenum* in

the Episode, Bugge is forced to acknowledge that "they seem to belong to *colenas*, giants" (p. 37); but he denies the mythological origin of the Finnsaga and his reason is "eben weil mir die sage nicht mythisch scheint." It is to be regretted that he does not back his view with actual proofs; subjective impressions of course go for nothing. He does not state whether he also questions the relationship of the Finnsaga to the Hilde- and Gudrunsagas, although this point is of the greatest importance for the interpretation of both the Episode and the Fragment.

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#### A WORD OF EXPLANATION.

Prof. Brandt, NOTES ii. 132, has evidently misapprehended the animus of my passing remark, NOTES ii. 63.

On reading Bradley's *Academy* review of the *History of the German Language* (by Strong and Meyer), in Tübingen last summer, I deemed it somewhat of a joke that the editors should have made such a bad bungle as to mislead a scholar of Bradley's acuteness. And the joke seemed to repeat itself in Prof. Brandt's review of the same book. Why should so thoroughgoing a student of Old German as Prof. Brandt be at fault over the Germanic preterites, unless indeed he had been misled by the hap-hazard assertion of a couple of careless writers.

But now it appears that Prof. Brandt takes my allusion *au grand sérieux* and suspects me of twitting *him* with ignorance on a cardinal point of Germanic grammar. I am very sorry for this, and promise henceforth to be always serious.

It appears, furthermore, that my language was improper in calling *snera*, *sera*, *vera* "Noreen's reduplication-preterites." Does Prof. Brandt really believe that I look upon Noreen as the *Entdecker*, *Erfinder* *gar* of these preterites? My faulty style sprang from a desire to be concise. I trusted to the reader to expand my abbreviation into something like this: "The reduplication-preterites treated by Noreen in his Grammar, § 421."

The readers of NOTES will be grateful to me

for having—unintentionally—provoked Prof. Brandt to a fuller treatment of the reduplication-preterites than that previously given by him. We shall all profit by his scholarship. But at one point he must suffer me to put in an objection. He says: "I have heard of the Sigmatic aorist, but never of an *s*-perfect or *s*-preterite." But some of us have! If Prof. Brandt will only turn to Windisch, *Kurzfassste Altirische Grammatik*, § 269, 274, he will find a special section devoted to forms like *gabim* 'capió,' *ro gabus* 'cepi,' and labeled "*s*-praeteritum." Then, § 303, the following statement: "In der späteren Sprache werden die alten Perfecta vielfach nach Analogie des *s*-praeteriti umgestaltet oder durch dasselbe ersetzt: *tanacus*, ich kam ... So auch *bebais* er starb für altirisch *bebe*, etc., etc." Again, § 338, Windisch treats of the *s*-preterite in deponent form, for example, *labrur* 'loquor,' *ro labrasur* 'locutus sum.'

My knowledge of Celtic is insufficient to warrant me in either attacking or defending Windisch's terminology. Possibly he may regard his *s*-preterite as a sigmatic aorist; I do not know. But is it surprising that Kuno Meyer, a pupil of Windisch, should speak of a perfect in *s*?

Prof. Brandt thinks that in criticising Noreen's § 76,3 and proposing its transfer to § 55, I did Noreen an injustice. Scarcely. I was chiefly concerned in clearing up a confusion of two phenomena alike in appearance but due to different causes. Noreen's statement tripped me, when I first met it, and I wished to prevent it from tripping others. I thought and still think that the proper place for treating *sokkenn* is that paragraph which speaks of the *u > o* by reason of an *-o* in the following syllable. If this change is found discussed anywhere else than § 55, I shall be pleased to learn it. Noreen could have mentioned *sokkenn* there as the specific Norse operation of a Germanic law, even if the chapter be labeled "Einleitendes über die Urgermanischen Sonanten." Perhaps it would have been still better, if Noreen had composed a separate section, to be entitled "Spuren urgermanischer Gesetze bei den Sonanten," making it the counterpart to his present chapter iv. p. 104, on such traces in the consonants.

In one or two respects my review of Noreen now appears to me questionable. It is not correct to say that *kolloðu* is a "carrying-back" of the *u*-umlaut. That is, the *u*- in the ultimate. I now see, from § 113. 1, that Noreen regards *kolloðu* < \**kalluðn* < *kallóðu*. That is, the *kall-* is unlauded to *koll-* by the *u*(=ð) of the penult.

Will any one help to a better understanding of the imperative singular in Germanic? I cannot be quite certain from Sievers, § 131, whether he accepts Paul's argumentation, *Beiträge* vi. 127, that *-e* must have survived in Germanic. His wording puzzles me. In § 130 he says "Indog. (und noch germ.) *a, o* in ultima," in § 131 "das ursprünglich auslautende *-e*." Is the "ursprünglich" in § 131 the same as the "indog. (noch germ.)", of § 130? If the *-e* was retained in Germanic, then the imperative singular of the verb 'to choose' in Icelandic may (must?) have been at one time \**valeje*. Can we derive the actual *vel* from this through an unbroken chain of phonetic evolution, or has false analogy been at work? According to Sievers § 45, 8/ \**valeje* should go over to \**valje* (Gothic \**nazejo* > *nazjo*). What was then the next step? Was the *-e* apocopated, \**valj-* going over to \**vali* > \**veli* > \**vele*? If so, we must account for *vel* by Noreen § 135, and concede that Icelandic apocope is later than *i*-umlaut. Or was \**valje* converted to \**vale* by a general Germanic law that *j* after a short stem disappears before palatal vowels. Then we should get \**vale*, (\**val* § 135), and not an unlauded *vel*.

I freely admit that I am at a loss, and hope that the point may be treated hereafter by Paul with his peculiar philosophic insight. His explanations, *Beiträge* VI, 161, 170, 173, are to me the least satisfactory portions of that memorable essay. They do not enable me to adjust Germanic umlaut (Paul's *-ij*, versus Sievers's *-ej*) and the conversion *s* > *z* > *r*. The rule of syncope seems to require the imperative singular to have stem-accent. If so, why do we get *nere*, instead of \**nese*. Meanwhile I may ask the reader to add these remarks to my previous ones upon Noreen, § 135 and § 453.

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#### OTHER NOTES ON THE *Andreas*.

From some of the *dicla* recorded by Bright in the last issue of 'Modern Language Notes' (Vol. II, 160—164), I am inclined to dissent. I shall endeavor, however, to give some reasons for disagreeing. *Fæced* l. 301, *est* l. 483, *brim stæðo* l. 499, and *medum* l. 1377, I had given up before, *behlidenan* l. 1089, since the reception of Wülker's edition. For my views about l. 855 I refer to the forthcoming number of the 'American Journal of Philology.'

145. For MS. *wæs* Bright suggests *þæs*. The emendation *hwæs*, made by Thorpe and adopted by all the editors, I still adhere to. Initial *h* is several times missing in this poem, cf. *lyt* l. 6, *we is* l. 323 and here. Other letters are occasionally left out: *helled* for *hettend* l. 31, *heorudecoriȝe* for *heorudecoreiȝe* l. 996, etc. etc. Besides, I agree with Zupitza in considering *hwæs* interrogative, in thinking that we have here a dependent interrogative clause. Bright fails to explain how *þæs* is to be taken and to support his emendation with other like examples of *þæs* with this use.

64. But, if *þæs* were the correct reading, how would that help *seoðað* l. 64? As we see below, *ð* not *þ* is found in the Ms. Before we dismiss Baskervill's note so hastily, let us consider the note for his second edition of *Andreas*. MS. *seoðað* Gm. changed to *seowað* which was adopted by K. and Gr. Gr.<sup>2</sup> (*Germania* X) went back to the MS. reading. Gm. says, "*searonet seowað* = rete dolosum consuunt . . . I have emended according to B. 806 (B. 406 it should read), although *seoðað* = coquant might be used with reference to the forging of fetters. But the mistake of writing *þ* for *v* in Anglo-Saxon is conceivable." Wülker answers this by saying that not *þ*, but *ð* occurs here and adds, "but even with *seowað* little is gained; for in B. 406 *searonet* and *seowed* have an entirely different meaning = 'the (by the smith's craft) woven corselet.' The use of this verb with *searonet* in the sense suggested by Grimm does not occur. Grein derives *seoðað* from *seoðan* = coquere. In B. 190, 1993 this word is used in a different sense. On the other hand Gu. 1046, 1123, 1236 it signifies 'to vex, torture' (quälen) a meaning near akin to 'boil' (sieden). The passages in *Beowulf* signify 'to be excited over, brood, pine,' with *earn* as

object both times. Grein, perceiving that this meaning would not suit here, suggested *moliri?* but added *seovað*, *seoviað?*"

W. retains *seoðað*, but derives it from *seðan*, which with its compounds *aseðan* and *gesseðan* occurs frequently: Dan. 654; Cri. 243; El. 582; Ps. 93, 4; Ps. 118, 160; further, Bed. 41, 8; Boeth. (Fox's edition) p. 20; Aelfr. Hom. (Thorpe's edition) II, 130, 11; Aelfr. Gram. (Zupitza's edition) p. 226, 11; Wright's Gloss. (Wülker's edition) 208, 5; 208, 23; 214, 30; 238, 40; 340, 17." This word signifies 'to verify, affirm, make true, fulfill, etc.' To assume a further development of meaning = 'to carry into effect, prepare' (ausführen, bereiten) would not be too bold a conjecture: 'How for me the strangers prepare spiteful snares (i. e. malicious attacks) and death.' For *searonel* has here most probably the same meaning that *wælnet* usually has." As can easily be seen, Wülker fails to cite a single instance of *seðan* or its compounds with the meaning found in our passage. Furthermore he fails to tell us how *ē*, *i*-umlaut of *ō* (*sēðan* from *sōð*), can interchange with *eo*. I adhere to the opinion that *seoðað* is derived from *seoðan* = coquere. By comparison with the Icelandic we find that *sjóða* (A.-S. *seoðan*) signifies "to fuse steel and soft iron," a smith's term (cf. Cleasby-Vigfusson's Icelandic Dictionary under *sjóða* I. 2, where several examples are given). Hence it may be conjectured that the Old-English, too, used this word in the same sense, as Grimm suggested. Again, coquo vel coco *ic sēoðe* is found in Aelfr. Gram., p. 175, and coquo from Quintilian's time was regularly used figuratively, in much the same sense as concoct is now. Acquainted with Latin as the Old-English were, they would naturally, it is easy to suppose, translate coquere, figuratively as well as literally, by *seoðan*. Further, that *seoðan* was used to express mental action we have abundant proof both in the Icelandic and in the Old-English. For the latter compare the examples quoted above; and for the former see "Cleasby-Vigfusson, etc.," as quoted above, II, where *sjóða* signifies "to brood over, delay." "To devise, prepare" follows naturally I think from these meanings.

Why *landes ne* l. 303, "metrically as it would

seem, is to be eliminated," and why l. 489 is too short by one syllable (similar remarks are made with reference to ll. 1443, 1700), I confess I do not understand. Just in what way Bright would make syllables affect the metre of these lines I fail to see.

819. *berede*.—Bright says: "Baskervill's note is a failure," etc. Against this I will place Wülker's note on this word. "MS. has distinctly *berede*. Also Thorpe, Gm. K. and Gr. substitute (setzen) without remark *herede*, most probably on account of the alliteration. Baskervill retains the reading of the MS. I, too, prefer to retain *berede*, however near the above change may lie. Berian = 'to make known, manifest' (darlegen, an den Tag legen) is found Dan. 142. Since this meaning suits here admirably, there is no ground for change. B. understands this passage just so and translates 'made known.'"

1585. *heofon swaðrode*. "Baskervill has no argument in favor of *heofon*, etc." I shall give up my translation of *heofon*, but retain the word. Wülker goes further, retaining *heofon* 393, 1508, 1585. There is no reason, as he says, to change on account of the alliteration, since irregular (ungenane) verses occur so frequently in *Andreas*. In all these places *heofon* is perfectly distinct in the MS. *heofon geotende* occurs twice in A.-S. poetry and *gifen geotende* only once.

In a later issue of MODERN LANGUAGE NOTES, I hope to discuss some other words and passages in *Andreas*. These, however, will suffice for the present.

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#### PROF. BASKERVILL'S NOTES.

Since the form of statement employed by Prof. Baskervill clearly invites a reply to some points of his communication, indulgence will perhaps not be withheld from a few additional remarks, of the utmost brevity, on questions already sufficiently discussed.

In proposing the emendation of line 145, I had in mind, as was indicated, the opinion which the construction had called forth from Lohmann as against Zupitza, and therefore

ventured the suggestion which releases the passage from the controversy. Not having deemed it necessary to say that *pæs* makes the subordinate clause purely relative, I am now willing, with the correction of this serious omission, to leave the reader to his own choice in the matter. I would only add that for those who may prefer to read *hwæs* a passage like the following, *ācle bidað hwæt him æfter dædum dēman wille līfes tō lēane*, Juliana, ll. 706 f. will possibly not be unwelcome, while Judith, ll. 183 f., *ac him ne āðe god lengran līfes*, enables us to cancel "attraction" in Grein's Gloss. II p. 114, l. 1. Moreover, in connection with Prof. Baskervill's illustrations of the not infrequent omission of a letter in the manuscript, it will be observed that the retention of *heorudeorige* (l. 996) in his text, and that, too, in despite of the occurrence of the correct form some lines later in the poem and the correction of the preceding editors, does not reveal that harmony of parts that we like to associate with notions of an editor's doctrine.

In the note on line 64, undue stress is laid on Prof. Wülker's assurance that "ð not *p* is found in the MS.," for in dealing with a text that has evidently been copied and recopied, who can tell how often, before reaching its present state, there is certainly no violence in thinking of an arbitrary confusion of the signs ð and *p*, and assuming the transmission: ð < *p* < *w*. On the other hand Prof. Baskervill has properly rejected Prof. Wülker's *sēoðað* < *sēðan* [*sōð* verus]. The question is, therefore, reduced to a choice between the two remaining readings that have been variously upheld by the editors. Prof. Baskervill's details in favor of one of these will be found interesting; I, however, hold to the opposed view, and without making a formal defense would merely say that for me the collocation in Beowulf, *searonet sēowed*, is definitive. We have but to look at the long lists of parallel expressions in A.-S. poetry, lists that have of late been extended and newly interpreted, to be persuaded that the soundest method of interpretation in this department of writings is that of comparison. If, therefore, *sēowan* proves, in an undisputed passage, to be the proper word to use with *searonet*, a probability in favor of the same collocation in

another connection is established that far outweighs such arguments as have been urged for the retention of a scribal blunder, or against a good and effective figure of speech.

Touching the paragraph in which Prof. Baskervill declares himself unable to understand me, I can only say that in my arguments based on the requirements of the metre, I believed to give sufficient references both to show to what theory of verse I adhered, and to obviate the charge of a lack of evidence.

The canon of textual criticism shown by Prof. Wülker and adopted by Prof. Baskervill in the case of lines 819 and 1587 is incomprehensible to me, so that I am altogether unfitted to combat it. I cannot, however, resist making the experiment of a simple induction on editors who cherish a mental reservation with respect to the use of alliteration in A.-S. verse:

*beorhtbéacan godes; brimu swaðredon.* B. 570.  
*mēðe be mæste. Mære sweoðerade.* An. 465.  
*wiðfæðme wēg; wædu swædorodon.* An. 533.  
*lēt Babilone blēd swiðrian.* Dan. 683.  
*ēce and eðgeong æfre ne sweðrað.* Ph. 608.  
*siððan Heremōdes hild sweðrode.* B. 902.  
*scān scīr-wered, scadu sweðredon.* Guth. 1262.  
*scīre scīman. Scedu sweðerodon.* An. 838.

Apply now the 'rule of three' and obtain the unknown quantity in:

*gēoc æfter gýrne, [x]eofon swaðrode.* An. 1587.

In the last number of the 'American Journal of Philology' (vol. 8, p. 95), Prof. Baskervill has given us a new reading for the passage ll. 856 f., as follows:

*in þam cēole wæs cyninga wuldor:  
 waldend weorðode ic, his word oncnēow,  
 þēh hē his mægzwilte bemiðcn hefde.*

It were interesting to know how he would have us scan the second verse.

JAMES W. BRIGHT.

MODERN FRENCH PHONETICS:  
*apropos of Whitney's French Grammar.*

A grammar from the pen of this eminent scholar and veteran grammarian could not but be excellent, and we greet this, his latest book, with all the more pleasure as, hitherto, we have felt the need of a thoroughly practical French grammar, which, at the same time, should include the first steps of a scientific study of the language. The time devoted to Modern Languages in our schools and colleges is so short that, unless imparted throughout the course, the science of language will never find a place in the curriculum. "The design had in view in this book," says the author in his preface, "has been to furnish . . . a grammar which should combine the advantages of practice and theory in a higher degree than others now existing. To this end, the most important facts of the language have been grouped and arranged in a series of Lessons, in an order suggested by practical convenience, each lesson being accompanied by sufficient Exercises." This forms the essential feature of the First or Practical part of the grammar, and is certainly a successful innovation in the art of grammar-making for the school-room. Nothing can be drier or more repugnant to young learners than a scientific grammar in which all the niceties of the language are discussed at length and comparisons of the various cognate families and groups instituted in a manner to confuse rather than instruct. It is only after the mastery of the language and only when one turns to the study of the language as language that such a book can be inviting. But when practical lessons are accompanied by judicious and well arranged scientific facts showing the historical development of the language, then the desire for further knowledge is awakened without detriment to the acquirement of that practical knowledge necessary for conversation. Although Professor Whitney has been guided to a certain extent by the "Conversation-Grammar" of Otto, yet the advance is so great that the careful scholar would hardly recognize it.

The Second Part "gives a more penetrating view of the usages of the language, especially of its syntactical usages. The framework of

the Lessons, which could only embarrass such a presentation, is discarded in it." Here we have as thorough a treatment of French syntax as the ordinary student will ever need. The specialist will find a complete treatment of the subject in purely scientific grammars and by private study. This second part also contains "a series of selected phrases from French authors of repute, exemplifying most of the usages of which it is the duty of a grammar to take note." These are accompanied by appropriate English exercises for translating into French, so that there is no lack of material for the thorough mastery of French, either spoken or written, since the exercises in French and English can form the basis of conversations. Attention is constantly directed to the correspondences between the French and Latin, thus facilitating the comparative study of the language, as far as that may be desirable.

When we begin the study of a foreign language the first difficulty which we have to encounter is the pronunciation. Hence the first requisite is a thorough and complete knowledge of its sounds, otherwise it will ever remain a dead language to us. We may be able to read and write it correctly, but we shall never be able to speak or understand it. An indifferent or careless pronunciation is really worse than none at all. For it is very difficult to unlearn what has been wrongly learned and then relearn it aright. This is especially the case with a foreign language, even if we go to the country where it is spoken in order to correct a false pronunciation. Therefore too much care cannot be taken with beginners, that they may not fall into the usual school pronunciation which a native of the country would not be able to understand, nor would the scholar himself understand the language, if he were to hear it correctly spoken. "There is always a musical flow to every language, which a foreigner rarely acquires without a long residence in the country, and even then he speaks with an accent, as it is called." This no teacher can be expected to impart, but every teacher is expected to give his scholars a correct idea of the sounds of the language taught (cf. Storm, *Englische philologie*). The average grammar for learning foreign languages either omits all treatment of



pronunciation or treats it so falsely that more harm than good is done. But since the study of Phonetics has come to the foreground, grammarians have been forced to pay more attention to this subject, and it is beginning to receive due consideration. Professor Whitney, without attempting an exhaustive treatment of this subject, which would have been foreign to the plan of his book, has given some very practical hints that will be of great aid to the teacher. There is an excellent opportunity for some one to write an elementary book on Phonetics for class use, as the subject, though very important, is much neglected. A translation, or adaptation, of Viotor's Elements of Phonetics, for school use in America, would be very acceptable to teachers.

The very first statement made by Professor Whitney that "there is no strongly-marked distinction of long and short vowels in French, such as there is in English (and German)" proves conclusively the need of a text-book on Phonetics for school use. No one will doubt the correctness of the statement, and yet to those who have not paid especial attention to the subject it is completely misleading. There is in French a clear and finely-marked distinction between long and short vowels and the excellent speaker proves his superiority by its exact observation. But that distinction is not as great, not as striking to the unpracticed ear, as in English or German.

All syllables appear short in conversation, yet, if the ear is attentive, it will perceive a quantitative distinction observed by a careful speaker who has properly trained organs. Even early French writers on the subject have maintained that there is no difference of quantity in the language, but it is to be feared that they have taken differences of quality for differences of quantity. For in the *o-fermé* of *hôte* and the *o-ouvert* of *hotte* there is a distinction independent of quantity, while the *a* of *pâte* and the *a* of *paraître* differ only in quantity. Compare also *cours* (long) vs. *court* (short), *dîme* (long) vs. *rime* (short), *bûche* (long) vs. *ruche* (short), *croûte* (long) vs. *doute* (short). The quantity in French seems to depend on the tonic accent, and a syllable becomes demi-short when it loses this accent. But this is also a principle of the English

language. Compare Professor Whitney in the Proceedings of the American Philological Association for July 1885, p. xxv. All languages are subject to the same law, but not in the same degree as the English. This criterion loses some of its force when we remember that there is a difference of opinion about the place of the accent in French; the English phoneticians claiming for it the first syllable of the word, and the Germans and Scandinavians the last. Compare Storm, *Englische Philologie*, p. 77 ff., and Sweet, *Handbook of Phonetics*, p. 126. Position also makes all the difference in the world. *Notre, votre* are short, but when they are final they become long. Thurot (*De la Prononciation Française*) gives the following as the principal rules for long vowels:

(1) The vowels *e* (*ai, oi*), *i*, *u* (*au, eu, ou*), followed by *e-feminin* are long.

(2) Vowels and diphthongs resulting from two vowels primitively separated by a consonant are long. This quantity is especially marked when final, in the tonic penult, and in the forms in which this penult becomes atonic.

(3) Vowels or diphthongs before *s-mute* are long, e. g. *est*.

(4) Vowels followed by soft *s* are almost long as tonics and often as atonics.

(5) Every vowel is long before double *r* (*nourrir, barrer* etc.).

(6) The vowel of the nasal sounds is uncertain: it is sometimes long and sometimes short. Every syllable terminated by an *m* or an *n* not doubled, before another consonant, is long by nature, *feindre, teindre* are trochees; *bonté* is a spondee; *endormir, temporal*, are dactyles.

(7) *Au, eu, ou*, coming from *al, el, il, ol, ul*, were generally long, not always.

(8) Every vowel is short before *x*, before *s* pronounced, and followed by another consonant, before *ct, ps, pt, lt*, (these are *mots savants*). (cf. Sweet, l. c. pp. 59, 60; Ellis, E. F. P. 518).

We have just called attention to the quality of vowels as forming a great distinction in the pronunciation of French. It is well known that the English vowels are mostly open (Sweet's wide). The quality of closeness (Sweet's narrowness) in all English vowels is uncertain (cf. Sweet's Handbook of Phonetics

p. 110). But the French has quite the opposite tendency. The open or wide vowels are few, there is an "absence of diphthongs (which are represented by consonant-combinations), and the peculiar gutturo-nasal vowels—everything directly opposed to English." Ibid. p. 122. In consequence of this direct opposition in the spirit of the two languages, French pronunciation needs attentive study and long practice in the midst of well educated French people in order to acquire that pure intonation and musical flow so much admired in a good speaker; otherwise difficulty will be experienced in pronouncing the simple and compound vowels *ai, ay, ei, ey, e-mute, e-fermé, e-ouvert, eu, o*. Without a certain amount of practice, a stranger will never pronounce *e-mute* so as not to be readily detected. The *e-fermé* and the *e-ouvert* are as difficult, and *eu* and *o* form as many shades of sounds as *ai, ay, ei, ey, je veux, lieu, feudataire, have eu-fermé; fleur, meuble etc. eu-ouvert; meubler, peuplade, eu-mid-ouvert; in heureux peureux* the first syllable has the *eu* almost *fermé*. The vowel *o* demands minute study to distinguish between the sound of *o-fermé* as in *duo, trio, chose* etc. and of *o-ouvert* in *col, sol, mol*, etc. There is an infinity of sounds and these shades like the semi-tones in music, ought to be neither too low nor too high. But finding the exact shade of sound is not the only difficulty met with. "There are certain sounds, open or close, which beginners cannot render when they come before certain *weak* consonants," cf. *globe, probe, robe,—code, methode, mode*, where the *o* is very open, unless the *tenuis* be substituted for the *media* they are generally pronounced close. The sounds *e, eu, o*, when open are very open, as *bel, seul, mol*. In *Il était alors au faite des grandeurs* there are five open sounds, and when properly pronounced they give grace to the sentence; but when given the close sound the delicate ear is shocked. And the close sounds in *épaule, aulre, rose, trop, heureux*, would be insupportable if pronounced open. The *i* also, whose sound should always be a very sharp and close vowel in French, is pronounced open and long by most English-speaking people. The word *ville* is pronounced like *veal, fil*, like *feet* Ital. *virtu*, like *veer-loo*. (Comp.

Storm, l. c. p. 13, and Ellis, *ibid.* 105). The scholar needs to have his attention constantly called to these facts.

The difficulty which the English have to contend with is the vowels of all foreign languages. Hence too much pains cannot be taken in the very beginning. Nor can too much stress be placed upon phonetics, not only in the study of a foreign language but also of our own; it should form a part of the regular curriculum in the common schools and even precede the English grammar, as sounds are acquired by young people with greater ease than by older people.

Another peculiarity of the English pronunciation is the want of labialisation or rounding, which is indicated by the open clear sound noticed above. Sweet calls it the absence of *lip-pouting*. It is really the failure to protrude the lips when forming the vowels. The peculiar *clang*-character (if I may be allowed this expression) of the English vocalism rests essentially upon the small participation of the lips in the formation of sounds (it being a rule of etiquette in England to move the lips as little as possible in speaking), says Sievers. It is evident from the foregoing that in learning French we should guard against the openness of the English vowels. For though the *o* of *sol, robe, noce*, etc., is open and short, that of *not, dol, rob, body* is much opener, opener even than that of the German *Dotter*, etc.

The presentation of the different French vowels by Professor Whitney is excellent, and embodies the latest researches. The mute or silent *e* will ever give trouble, as it is an un-English sound (cf. Sweet, *ibid.* p. 26, § 71). It changes according to its position, and requires special study and practice to master all its shades, from complete silence as in *acheter*, to its very distinct *eu*-sound in expressions like *de tels cheveux*, or in words in *ress.*, as *ressac*, or in *cresson, besson*, where it may have the sound of *e-ouvert moyen*, or nearly close *e*. The phoneticians are not at all agreed upon its value. It is, according to Storm, "distinct from the Norwegian unaccented *e*," which he identifies with the German, (*gerettet, gabe*); it is called by French grammarians *moyen-ouvert*, and its sound is nearly *eu-moyen*, being opener than *eu* in *jeu*

and less open than *eu* in *scul*. Professor Whitney's *hurt* and *hut*, though not exact, come as near to it, perhaps, as any English sound. When final it is not quite like the English *the* before a consonant, but that is approximately the sound and will serve as a guide to learners. The whole treatment of this letter is recommended to the careful study of teachers, especially the remark on the absence of the vanishing sound of "long *e*," with which not only our "long *a*," but nearly every English vowel not immediately followed by another, usually ends.

The French *i* is higher than the English which is "slightly lower than in other languages, verging towards (*e*). In French it is often very high, amounting almost to a consonant (cf. Sweet l. c. p. 27, 123). We can observe this when foreigners pronounce our word *pity* which sounds to us like *pee-lee*. Its sound is the most delicate and sharp of all the vowels. It is the close *i*, Sweet's high-front-narrow, while the English *i* is the high-broad-wide, or open; hence the difficulty in giving it its proper sound, and one must guard against pronouncing it like our *veal*, *feel*, etc. Our *i* in *machine*, *pique*, as pronounced by the most careful speakers, has the correct sound. A careful distinction has been made between the *o-fermé*, as in *chapeau*, *beau*, etc., and *o-ouvert* as in *sol*, *col*, etc., and this cannot be emphasized too much. The ability to make a clear distinction between the close and open French vowel is the Shibboleth of an excellent pronunciation.

The French *u* must be acquired from a good teacher. No description will be able to give a correct idea of its nature. Prof. Whitney's is as successful as any and may serve to guide the learner to the correct pronunciation of this, to English people, very difficult sound. There are various shades of difference to be observed. In French it is like the *i*-high, amounting almost to a consonant (cf. above). Sievers doubts the identity of the German and French *u* (*ü*) and *eu* (*ö*) and suggests the following tabular view as representing the relation of these sounds:

FR. DAN.	GER.
<i>ü</i>	—
<i>ö</i>	<i>ü</i>
—	<i>ö</i>

From this we see that in the German *ü*, *ö*, the tongue is one degree lower than in *i*, *e*, while, on the other hand, the other languages, like the French and Scandinavian, possess *ü*- and *ö*-sounds which correspond almost exactly to the unrounded front vowels *i*, *e*, etc. The *eu* is Sweet's *ɜ*, *ɝ*, *æ* (i. e. mid-front-narrow-round, mid-front-wide-round and low-front-narrow-round) while the English sounds in *fur*, *hurt*, *err*, *bird* etc., is Sweet's *eh* (mid-mixed-wide), *reh* (low-mixed-narrow, and *ach* (low-mixed-wide), i. e. the English sounds are not rounded. We are here before the same difficulty as in *que*, or *e* final, which belongs to this same class of sounds. This whole class is difficult to define, and more difficult to acquire and practice. Phoneticians are not yet at one in regard to the value of the different shades of sounds and we can only recommend careful attention to the pronunciation of the educated French.

The nasal vowels are extremely well explained and will repay careful study. They require more care than all the other vowels, as they are sounds entirely foreign to the English language and can be mastered only after long practice.

If the English experience difficulty with the vowels, the Germans are not less troubled with the consonants, while the French struggle with the accent (cf. Storm, *ibid.*, p. 13). But even though the consonants do not offer so great difficulties to the English as the vowels, yet there are a few finer shades of distinction in their pronunciation by different nations to which it is necessary to call attention. The manner in which these sounds may be begun and closed is very variable. We may begin them in the first place with what Ellis calls the *clear glottid* (ɔ) and Sweet the *clear beginning*, where "the vocal chords are in a position for voice, which begins without an introductory flatus." During the explosion, however, the air still left in the lungs is thickened by the pressure of the expiratory muscles, and, if the pressure is released in the moment of explosion, or shortly after, the explosion is short and quickly broken. This produces the mute with open larynx now usually heard among the Slavs and Romance nations in the beginning and middle of words, and not rarely by

the Germans. But whenever another breath is allowed to unite with the explosion then a mute with a breathed or gradual beginning, or the aspirated mute, arises (*spiritus lenis*), the North German (*p, t, k*) initial. The clear beginning (our first) might be considered the most natural way and is the most usual one in English, though not in German. Even in English it is not always possible to produce the *pure* clear beginning, especially in rapid and lively conversation where the energy of the speaker tends somewhat to the German beginning, which is "a strong puff of breath often heard in English in emphatic pronunciation." There are many shades of aspiration between the clear beginning and the gradual, or breathed, so that it will often be difficult to decide to just which beginning a certain pronunciation is to be classed. We may consider the *p, t, k* of the Romance nations and the Slavs as an example of the unaspirated or pure beginning, and the *p, t, k* of the English as an example of the slightly aspirated, yet still clear, beginning; while the German (*p, t, k*) will serve to exemplify the third variety. The English received pronunciation of medial (*b, d*) is, however, peculiarly neat and more like the French and Italian in this respect, while the quiet way in which an Englishman says and distinguishes (*too, do*) without any effort puts the upper German to despair.

Aside from these shades of difference shown in the beginning and close of the various consonants, the nature of the English and Continental varieties are slightly different. Take, for instance, the series (*t, d, l, n*) and it is soon evident that "the tip of the tongue for received English is not so advanced towards the teeth and gums as for the Continental sounds." In other words, the English use the so-called cerebrals or cacuminals, while the Continental people employ the pure dentals. The only recognized English dental (by phoneticians) is before the (*r*) in some of the northern dialects of England. A native of Bengal "distinctly recognized his own cerebral *t, d* as true English sounds, and his own dentals, or as he considers them 'soft,' *t, d*, as true French sounds." This distinction, however slight it may be, is readily observed by one who is accustomed to it in his own language,

and is one of those niceties in pronunciation which marks the cultured speaker. "A foreigner would consider our (*t, d, l, n*) *retracted*." These finer distinctions are, however, seldom considered in text-books, or in giving instruction, and yet they are essential to a perfect pronunciation. It is not my intention to discuss the question at length, but only to point out some of the difficulties which beset the learner when attempting to master the pronunciation of a foreign language. One may be able to imitate the sounds pronounced to him by a native and unconsciously acquire an excellent pronunciation; but only he who studies the language in the light which accurate theoretical and practical investigations in the field of phonetics has thrown upon the subject will ever master these sounds so well as to observe the finer distinctions of the different languages. Theoretical study alone is not sufficient; practice, either in the country itself, which is best, or with a thorough teacher conversant with the language, is also necessary. The need of a school of phonetics to educate teachers, not only in foreign languages, but in their own, is making itself more and more felt.

Prof. Whitney's treatment of the consonants is an excellent introduction to their study and far superior to that found in the ordinary text-book. No one could expect a full and complete treatment of the subject here, still all the essential points are clearly and concisely discussed. Every statement is accurate and reliable, which gives additional value to the book in this age when vagaries of opinion seem to be in order. The beginner will find all that he needs for his initiation into French pronunciation, and, having mastered the first steps, will be well prepared for the fuller treatment of the subject under competent (native) teachers.

We find the same care in the grammar proper as in the opening chapter on pronunciation. One instance of concise and accurate statement may be seen in his remarks on the formation of the French future (p. 41 in note c). It will also serve to show how appropriately the formation of the language and comparative grammar may be woven into a practical lesson for beginners. Sometimes, however, the author seems to incline to a less-

authorized usage, as in the plural of the adjective *fatals* (masc.). Littré admits no plural whatever and the best authorities agree with him. *Fatals* is, to be sure, gaining ground and will no doubt one day obtain. I see no benefit to be derived by conforming to the French rule of prefixing the conjunction *que* to the inflection of the subjunctive tenses, nor in making the preposition to the "sign of the infinitive." Such obsolete usages and terms might advantageously be dispensed with, as they are really misleading and help to form wrong impressions which it is almost impossible to correct.

The remarks on the formation of the different parts of the verb (p. 85 ff.) are highly to be commended and will serve to lighten its study very much. This and the chapters on the irregular verbs, on the conjunctive and disjunctive pronouns, on the use of *ce* and *il* with *être*, are extremely clear and excellent. Yet I would recommend the study of *ce* and *il* in Sauveur's 'Grammaire Française pour les Anglais' to every teacher, where the subject has received an exhaustive discussion. The delicate points of *que* as predicate receive due attention on p. 122. Whether *je sache* is subjunctive or indicative is one of those disputed points that will never be settled (cf. Am. Journ. of Philol., Vol. I., p. 197).

In the Second Part, the opening chapter shows the relation of the French to the Latin, and this feature is made more prominent throughout the rest of the book. It is intended for more advanced pupils and will form an excellent introduction to the comparative study of the French. The treatment of the subjunctive is thorough and complete, and the examples from the best authors given at the end of each special head serve as models to the English exercises for translation into French.

It would not be a difficult task to find fault with many things in the book, but I have only attempted to call attention to its excellencies and point out in what respect it might have been improved. Naturally one who pays more attention to matter than to the manner in which he presents it will occasionally use expressions that a second reading would have improved. One of these cases we find in the expression "there is had in view." We can,

however, more willingly excuse these defects than erroneous statement.

In conclusion we heartily recommend this new book to all colleagues as a vast improvement on the ordinary school text-book.

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### ENGLISH METRE.

*Chapters on English Metre*, by JOSEPH B. MAYOR, M.A. London, C. J. Clay & Sons, 1886. viii, 206 pp. 8vo.

An assembly of classical and high-school teachers happened the other day to fall into a discussion about the study of English versification. The sentiment prevailed that with classes in English literature poetry should be read for the sense rather than for the metre. One gentleman waxed bolder. What was the use of poetry, anyhow? Nothing, he assured us, had ever been said in poetry that could not be better said in prose. Now, even a body of schoolmasters feels a little shy when it comes to wiping poetry off the face of the globe, and I am bound to say that the speaker did not carry his audience with him. But such utterances are depressing in many ways. Doubly pleasant is it, therefore, to take up this book of Mayor's, and find an Englishman, a university scholar, a friend and aid to those who would live in the classics, deliberately advocating for schools the study and analysis of English metres. Moreover, he writes this text-book to help the cause. He takes his subject seriously. Your classical man, approaching the vernacular, too often assumes a patronizing and off-duty air, sees all things in Greek, and looks over his spectacles at a bit of native verse with—"Not a bad little choriambic, that!" Such a writer is pretty sure to ignore the work of Germanists. Schipper, in his *Metrik*, has a fair and exhaustive introduction on the factors of English verse; quantity (Kap. V.) fares better than one could reasonably ask. It is therefore surprising to find Dr. Goodell (Trans. Amer. Philol. Assoc., 1885) writing on the very foundation of our metres and saying not a word of Schipper, of Rieger, of Scherer, and the rest. Aside from his extravagant claims for quantity (well answered

by Prof. W. D. Whitney, *Proceed.* p. vii.), Dr. Goodell will have very serious difficulties in persuading scholars to accept his scanning of "willow" or "mallow" (in Tennyson's *Brook*) with a 'short' (eighth note) for the first or root syllable, and a 'long' (quarter) for the second syllable, (cf. *Trans.*, p. 85), a proceeding directly defiant of the fundamental law of Germanic verse.

Not so with our author. He recognizes the dignity of English metres as an independent science. I think, however, that he makes a mistake when (p. 3 f.) he sunders the scientific from the historical treatment. Our modern verse is the result of slow development, and is a compromise between Germanic and Romance (cf. ten Brink, *Chaucer's S. und V.*, p. 5). For scientific purposes one must judge any verse of to-day in the double light of its rhythmic and its metric (the terms are easily understood); and to this end one needs often the historic treatment and always the historic sense. This I regard as the main error of Mayor's book,—a criticism which may perhaps be clear from the following considerations.

The author takes "scanning by feet" (p. 7) as the basis of metrical study. Guest's 'sections' are ruled out of court. Dr. Abbott is criticised as too stiff and mechanical in his arrangement of feet (Chap. iii.). J. A. Symonds and his "æsthetic intuitivism" are found wanting in precision and practical value (Chap. iv.). Ellis is lightly criticised; and then the author (vi., vii.) gives his own views. He is more conservative than Ellis, for whom, however, he shows great respect; less stiff than Abbott; far more precise than Symonds. Mayor's chief work is to determine the exact feet of a given verse. To this end he collects and analyzes an admirable array of specimen lines from various poets, principally Shakespeare, Tennyson and Browning. The foot being the unit of metre, we must divide properly every line we meet. When Dr. Abbott treats (cf. p. 45)

To lack | discret | 'on. Come, go | we to | the king |  
as a case of "extra-metrical syllable" before the pause, this, says Mayor, is a mistake. We must regard the third foot as an anapaest. Again (p. 94), Prof. Bain assumes amphibrach in

There came to | the shore a | poor exile | of Erin. |

Not so, says Mayor; these be anapaests:

\* There came | to the shore | a poor ex | ile of Er | in.

Again (p. 36), our author rightly condemns Abbott's scanning:

Your breath | first kindled | the de | ad coal | of war. |

Now, looking for ourselves at these three verses, we are struck, in regard to the first two, by the fact that it makes no difference whatever to the real rhythm of the line whether we take Abbott's and Bain's, or Mayor's point of view. The *movement* remains the same. Not so, of course, with the third. We condemn the division of "de-ad;" but we need not, with Mayor, query about the feet. Using Ellis' scheme of notation, we "scan:"

Your breath first kindled | the dead coal of war,  
1 2 1 2 0 || 0 2 2 0 2

and we quite plainly get the movement and the effect of the measures, though the third measure has no weight at all: the principle of distribution and compensation<sup>1</sup> must solve the problem, along with the allowance for pauses, and for hovering accent ("*schwebende Betonung*"). The latter term is far better than "spondee," which Mayor so often uses. We have no spondees in English. Whenever a clash occurs between word-accent and verse-accent, as in

\* The rude *forefathers* of the hamlet sleep,

we have hovering accent, a division of honors, but not a strict spondee. It seems to me that hovering accent nearly always calls out an alteration of *pitch*, as a sort of reconciliation for conflicting claims. Certainly wrong is "trochee" as name for the last foot in (Jason)

About this keel that you are now lacking,

which is a clear case of "wrenched accent," (Mayor, p. 83). Division into feet will never reveal all the secrets of rhythm. Nor does Mayor pay enough attention to the Pause. A good example is on p. 131, when he scans

Holy, | Holy, | Holy, | Lo-rd | God Al | mighty |  
Early | in the | morn'ing | o'ir | song shall | rise to | thee—

counting *Lord, our*, as dissyllabic. This will not do. The harmony of a verse depends not simply on a succession of equal measures, but on the mutual dependence and adjustments of these measures. Rhythm, we must never for-

<sup>1</sup> Sievers admits (*Beiträge*, x. 221) the frequent inequality, in time-relations, of our primitive measures; we have clung to this license.

get, means *movement*. Therefore, issue must be taken with Mayor on this point: not the foot, but the verse, the continuous verse, should be assumed as metrical unit.

This assumption of the verse as unit—which does not imply rejection of the measure or foot as a factor in metre—is necessary for one who would get at the rhythm of poetry. "Mit den Strichen für Länge und den Haken für Kürze," says Schmidt in different application, "ist aber doch wahrlich kein Rhythmus gefunden, und ohne Rhythmus keine Poesie!" One feels that the demands of Symonds for a more elastic treatment of metre have their good reasons. Add the artificial and fortuitous character of much of this "scanning by feet." Our author frankly tells us that in order to determine what feet compose a verse, one must often run over half-a-dozen lines, catch the prevailing measure, and then apply it verse by verse. This breaks down in lyric poetry. Despite his lore about the monosyllabic initial foot, Mayor confesses that often one metre is just as applicable as another. The decision is an appeal to the majority of verses. Take Tennyson's 'Lucknow' (p. 116). What is its metre? The ordinary reader answers, a spirited six-stress verse in prevailing triple measures. But we must know the feet. There are verses like

Bullets would | sing by our | foreheads  
and | bullets would | rain at our | feet ^ ^

and

^ ^ Mine? | yes a mine. | Counterline. | Down,  
down, | and creep | through the hole |.

The first, says Mayor, "naturally" and "taken separately" would read as dactylic; the second as anapaestic; but since we *cannot* scan the second as dactylic, and *could* scan the first as anapaestic, it is best to call both anapaestic (117). This seems a sort of *reductio ad absurdum*. Keats' well known line:

Thea! Thea! Thea! Where is Saturn?

must, I suppose, be scanned:

The | a The | a The | a Where is Sat | urn?!

Why not, however, call it a bit of melodious daring, a discord which makes harmony, a "trochaic" verse, if one will, finely breaking the iambic flow? What difference, after all, whether one reads with Mayor:

^ Sud | denly from | him breaks | his wife,

or,

Suddenly | from him | breaks his | wife ^ ^

Let us now take a case where historic treatment could correct the superficial results of scanning by feet. The author is treating the "four-foot iambic." He mentions as an example Tennyson's 'Arabian Nights.' Then he goes on to say that Scott's 'Lay of the Last Minstrel' and Coleridge's 'Christabel' are in the same metre "with frequent anapaestic substitution." In one sense, this is true. But when we classify metre, we must go beyond mere feet. We must get at the movement of the verse in its whole scope, following it all through the poem. In a loose way, Scott's poem and 'Christabel' may be put in the same class. May we do the same with Tennyson's? And is it right to speak of "anapaestic substitution?" To take Tennyson's first, we find, apart from the two opening verses of the prelude, nothing whatever of the free movement so common in 'Christabel.' It is the regular so-called octosyllabic verse. Though doubtless whole passages could be found in 'Christabel' to match passages in the 'Arabian Nights,' we can be quite sure that at heart these two metres are absolutely different. They go back to the two groups of four-stress verse which Schipper denotes as *viertaktig* and *vierhabig*, (cf. Metr. 78 ff.). One, the Romance tendency, cleaves to regular double measures; the other, of Germanic origin, frequently breaks into triple measure. Even in modern times, it is not hypercritical to insist on the distinction, little as the distinction may affect ordinary metres. To call the verse of 'Christabel' iambic with anapaestic substitution, is to assert the direct opposite of the true process. Triple measure is a slowly disappearing factor, not an intruder. Coleridge's supposed "new" metre is found in a host of earlier poems; let us instance the February, May and September eclogues of Spenser's 'Shepherd's Calendar,' but with this difference: in the 'Shepherd's Calendar,' say 'February,' out of two hundred and forty-six verses, all but a dozen show triple measure (cf. *Amer. Jl. Philol.*, vii. 63); in 'Christabel,' Part I., out of two hundred and seventy verses (eight "defective" not counted) there are fifty-three with genuine triple measure, eleven with triple effect, and two hundred and six without triple measure. Over 20% of 'Christabel,' (Part I.) then, is in the genuine old movement,

and this is enough to color the whole poem. The similarity of movement is evident:

SHEPHEARD'S CALENDER.

Yet never complained of cold nor heate.

CHRISTABEL,

She folded her hands beneath her cloak,  
And stole to the other side of the oak.

SHEPHEARD'S CALENDER.

From good to badd, and from badde to worse.

CHRISTABEL.

The moon shines dim in the open air.

For alliteration, recalling the real origin of this metre in Anglo-Saxon verse, cf. ('Christabel')

Now in glimmer and now in gloom.

Of course, no one can be blamed for a slip or two. Not much importance is to be attached to the inconsistency, when Mayor quotes as example of "initial truncation" of regular iambic verse:

I wish | I were | where Hel | en lies,  
Night | and day | on me | she cries;

and, on p. 130, speaks of the verses:

We close the weary eye,  
Saviour ever near,

as "mixed iambic and trochaic," when the case is the same (initial truncation) as above. But in the case of the chapter on Surrey and Marlowe, there is neglect of some very plain historic considerations which the author could hardly have neglected if he had read Schröder's essay in the *Anglia*, 'Ueber die Anfänge des Blankverses in England,' which shows how much is due to the principle of syllable-counting. Scanning by modern rules leads to such a notation as this (p. 137):

The fell | Ajax | and ef | ther A | trides.  
o    i    2 o    o    i    o    o    i    o

To sum up: our author's treatment of verse is not so much incorrect as incomplete. The scheme, or metrical basis, is well handled; we miss a good account of rhythm and the individuality of verse. Our English measures, or feet, far more than the classic, derive their meaning and influence less from themselves than from their relations as coherent parts. A verse is a harmonious sum of relations of continuous measures, not simply a sequence of harmonious similar measures. As Ellis and Sylvester have pointed out, a rhythmic connexion can run through a whole series of verses. Hence we take a verse as unit, analyze it for its scheme, its ground-plan, or combine it with

other verses to form a rhythmic group—like the stanza. Bare scanning by feet is not enough. "Metric," says Sylvester, "guards the ear, Synectic satisfies, Chromatic (tone-color, etc.) charms it." To stop at "feet," is to obtain the metric skeleton, but to forego the curves and color of the flesh, the grace of posture, the delight of motion.

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*Dialogues français* par JOH. STORM. Copenhagen (Gyldendalske Boghandel, 1887).

This collection of French dialogues deserves especial attention as being a new protest against the old method of teaching modern languages, by a philologist of high reputation in the learned world, Professor Storm of the University of Christiania. Naturally enough, every distinguished name that is added to the aggressive school gives it renewed strength, and it is therefore of some interest to see what principles exactly are advocated by the new adherent.

It might almost have been expected that a scholar like Storm, even when advocating a practical study of the modern languages, would not take his position among the extreme reformers, of whom many sacrifice critical method and thoughtful effort to easy-going imitation. Storm, indeed, insists that modern languages should be learned more by imitation than by rules, but he would build, however, on the solid basis of a methodical grammar, only that this grammar should include not a mass of bewildering details, but simply the leading features of the language, its paradigms and a few short and clear rules. And by his empirical method he does not mean that the pupil should be taken through a heavy volume of disconnected grammatical rules, mingled in the Ollendorff manner helter-skelter with childish exercises of all kinds of possible and impossible combinations. He means that he should early be put to reading easy prose, especially such as reflects most truly the unaffected style of common life, and be held to imitate its style, and, farther, that his reading should be accompanied by a systematic study of ordinary idiomatic phraseology.



In his '*Dialogues français*,' a book prepared specially for Scandinavian undergraduates who have had already two or three years in French, Storm attempts to furnish the means for such systematical study. The exercises, consisting of brief dialogues on various topics, are arranged so as to illustrate in methodical order the use of the various parts of speech, and every sentence introduced is instructive and worth committing. There can be no question that a vast amount of invaluable practice in using the language naturally and yet intelligently may be acquired by the use of such exercises, all instinct with well selected French idioms, and the adaptation of his work for the American public, would no doubt be very acceptable wherever a speaking knowledge of the language is of primary importance.

Whether his method should be recommended for the prescribed courses in our schools and colleges is at least questionable. That in Scandinavia, where, on an average, five years is devoted to French by young students preparing for the University, a couple of years can be devoted to its practical acquisition seems plausible enough; and yet the attempt in this line has hitherto been decidedly abortive there. Thanks to a vast amount of French writing, the clever student may, indeed, in the ordeal of his final examination, be able to hammer together a French composition in which he meets with no accident in applying the accidents of grammar, and in which the moodiness of the subjunctive mood is scrupulously gratified; but natural, idiomatic French he cannot write, and with regard to pronunciation and reading he is hardly more advanced than the American undergraduate, *where well taught*, after a study amounting to little more than one-third of the time used by the Scandinavian youth. To introduce into the prescribed courses of our colleges and universities the method of teaching students to speak and write the modern languages, would be yet more inexpedient than in the Scandinavian schools, because the time allotted to the modern languages here is so much shorter. Something may be done with advantage by way of incidental instruction, and much in elective classes, but not otherwise.

Of course, Storm's exercises are intended to

remedy the evil now existing, and help the learner more directly and surely than was possible with the older method to a speaking and writing familiarity with French. It will do so undoubtedly, but yet always, as we think, by an expenditure of time that for the general student might be made more fruitful. That much that is one-sided, wasteful and pedantic in the purely analytical method, where it is made its own end, must be discarded, and much that is excellent in the empirical or 'natural' method be adopted, is unquestionable; but that the instruction of modern languages in institutions of college or university scope should aim if not exclusively, at least pre-eminently, to affect the whole mental training of the student, to develop his critical and comparative faculties as well as his literary and philological insight, seems equally self-evident. Not more than one among ten of our students would be likely to be really benefited by a speaking knowledge of French; the remaining nine would have to learn it at a great cost simply to forget it again.

But this digression has led me off further than was intended, and I will close by repeating my appreciation of Professor Storm's scholarly work, which cannot fail to aid very materially any student that will make use of it in order to acquire a good speaking knowledge of French.

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#### LATIN INFLUENCE ON FRENCH TRAGEDY.

*Seneca's Einfluss auf Jean de La Pérouse's 'Médée' und Jean de la Taille's 'La Famine ou les Gabeonites.'* I. von OTTO KULCKE. Dissertation. Greifswald.

*Die Tropen und Figuren bei R. Garnier, ihrem Inhalte nach untersucht und in den römischen Tragödien mit der lateinischen Vorlage verglichen,* von HANS RAEDER. Dissertation. Kiel.

Year by year appear dissertations about the style of different pieces of literature, especially French. If we examine them and try to find out how much they have helped Romance

philology to make a step forward, we cannot help coming to the conclusion that only a scanty number have any claim to what all pretend to be, a "specimen eruditionis." Some of the compilers seem to feel this lack of scholarship in their productions and hope to repair the insufficiency, in some measure, by the promise of a subsequent comparative and more exhaustive investigation, which we should like to see, but which we fear will never come to light, as the scheme followed in these researches can never lead to a satisfactory result. (Conf. F. Kaulen. *Die Poetik Boileau's*. Münster. Diss. 81). On the other hand these scholars, in their ardor to produce something more than a compilation, are inclined to read from among the number of Figures of Speech things that cannot be ascertained, and to construe the mental sphere and character of a poet from the percentage of characteristic Tropes. (Conf. P. Kahnt. *Gedankenkreis der Sentenzen in Jodelle's und Garnier's Tragödien und Seneca's Einfluss auf denselben*. Marburger Diss.).

Kulcke's essay is a fair exception to the rest. This is the first attempt at ventilating the subject in a scientific manner. The collected material of Rhetorical Figures is distributed in the following groups:

I. Entlehnungen und Uebertragungen aus der *Medea* des Seneca.

II. Bilder, welche bei S. und im Altfrz. vorkommen.

III. Bilder, welche bei S. und *Péruse*, nicht aber im Altfrz. gefunden werden.

IV. Bilder, dem Altertum bekannt (abgesehen von S.) und durch das Altfrz. auf P. übergegangen.

V. Bilder, im Altertum bekannt und auch bei P. ohne afrz. Parallelen.

VI. Aus dem Altertume nicht belegbare, im Altfrz. bekannte und auch bei P. gefundene Bilder.

VII. Bilder, zu welchen auch im Altfrz. keine Parallelen gefunden wurden.

If the author had discriminated in II. and III. between words that belong to Seneca's diction alone and those that may be found in other Latin writers, this scheme would be most per-

fect and indisputable in theory. But the carrying out of this plan is beyond one student's power as it embraces too vast a field of research. This dissertation would have been improved had the author restricted himself to narrower limits. He made use of some pamphlets on the style of Latin and Old French authors, but this number is too small for the comprehensive plan he laid out to secure for any one of his quotations in his categories (except I. and II.) absolute correctness.

As *La Péruse* followed Seneca, the striking resemblances of both tragedians must be regarded as direct influences, and for a proof of this dependency, the contemporary writers of *La Péruse* have to be consulted. The fact that the same Figures are also used in the *Chanson de Roland* or by *Chrestien de Troies* does not interfere at all with the research, unless it be proved that they were laid under contribution. Thus the following verses—

decus illud ingens Graeciae et florem inclitum  
Medea 225.

Ores par mon moien la fleur de la noblesse  
Et la race des Dieus triomfe dans la Grece.  
Médée 27.

are in closer connection than they appear by the quotation of

de (dulce) France la flur. Ch. d. Roland 243r.

The same with

non potest in nos tuum errare fulmen. Medea 537.  
Dardés, ô Dieus, dardez vos foudres sur son chef.  
Médée 9, 24.

which we should like to see quoted under I. instead of II.

In V.

Vous porteriez couronne,  
Comme l'honneur de vôte sang l'ordonne.  
Médée 17, 28.

is decidedly due to Seneca and should have been inserted in I.

odit genitos sanguine claro. O. 92.

qui nato suo

praeferre potuit sanguine alieno satum O. 144.

Troades 472. O. 301, etc.

Ô moy sous le Soleil la plus infortunée. Médée 11.

is traced back to

Litora voce replet sub utroque iacentia Phoebo.  
Ovid. Met. I. 338.

Here are some of Seneca's expressions that have totally escaped the author:

utraque Phoebe domus H. O. 2. utrumque Phoebe litus H. O. 1703. ubi quo sub axe H. O. 155. sub axe libyco H. O. 912. sub axe frigidus H. O. 285. 1255. sub hoc mundo H. O. 1615. sub ortu solis H. 1146.

# In VI.

Quand les Cian'es mons  
Comme Toreaus furieux  
S'entrehurtoient frons à frons. M'd'e 13, 17.

corresponds to Seneca :

premere subiectos ingo  
tauros feroces. O. 425.

sic ille magni parvus armenti comes  
ceruice subito celsus et fronte arduus  
gregem paternum ducit ac pecori imperat. Tr. 546.

# Th. 70.

Sometimes the words will not exactly correspond, but the influence cannot be denied when the source shows a remarkable frequency of the phrase in question. Thus in VII.

l'échauffé courroux qui dans mon coeur bouillonne.  
M'd'e 34, 17.

atque ira pari  
ardent mariti, mutua flagrant face. O. 51.

et ita praeceps quaeque succensus agit  
libido mentes. Ph. 549.

hic urit animos pertinax nimium fauor. O. 806.  
iramque flammis iam residentem incitas. A. 262.

Th. 494. 106. 284. O. 137. 555. 342. Th. 98, etc.

In spite of these mistakes and many others that will certainly be detected upon closer examination, the work has its value as the first systematic attempt in this interesting matter.

The second dissertation does not deserve the same praise. The title is misleading. How the author can assume this to be a comparative study of Garnier's style and that of the Latin tragedies is not intelligible. Occasional footnotes—all taken from "Octavia!"—are no excuse for this error. "Hippolyte," "La Troade" and "Antigone" are omitted, "as they are more or less translations from the classics," though a few lines before we read: "The mental state of a person is less apparent from what he speaks about than from the manner in which he speaks." Starting from this principle the author would have been expected to make just these three tragedies the subject of his treatise. It would have been interesting

to see how far Garnier imitated the style of Seneca. "H." "Tr." and "A." are called translations! But it must be remembered that Garnier often made a free use of his model even in these tragedies—there is the closest resemblance between "Hippolyte" and "Phaedra," the Chorus of the third act of "La Troade" is from Horace, agreements with whom are to be found everywhere, especially in "Porcie" and "Cornelie." "Antigone" betrays the influence of Statius.

The author pretends to prove the independence (!) of Garnier's diction in the first three tragedies by comparing them with "Octavia." If he had taken into consideration the rest of the Latin tragedies, he would have found that Seneca left a deep mark upon Garnier's language. Examples could be quoted for almost every page of that compilation, but having stated these fundamental errors I abstain from any further details. The author's purpose "to show the peculiarities of Garnier's diction and to give us an insight into the intellectual condition of the tragic poets of his century" missed its aim. The difference of "Bradamante" and the tragedies is not pointed out by any remark.

In all investigations of this kind it ought always to be kept in mind that we want to see what belongs to the author himself, what is the possession of his contemporaries and what he owes to his models.

The dependence of Garnier upon Seneca invites to a comparative research of style, a work that requires perseverance, but the results of which will certainly be valuable enough to reward largely for the time spent on it. I should like to suggest a comparison of the typical Figures of Speech, those that are used by both writers most frequently. Many points of the poetical use of words would thus be elucidated, as, for instance, the use of indefinite numbers (*cent* and *mille*) and of *tant* and *tant de* in sentences where the second member of comparison is wanting. The contemporary writers must also be investigated, especially Ronsard. The discovered analogies may be traced through Mairat and Rotrou until they shade off into that language which we admire in Corneille and Racine.

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## GERMAN LITERATURE.

*The German Classics from the Fourth to the Nineteenth Century* with Biographical Notices, Translations into modern German, and Notes by F. MAX MÜLLER, M.A. A New Edition, revised, enlarged, and adapted to Wilhelm Scherer's History of German Literature by F. LICHTENSTEIN. 2 Vols., crown 8vo, pp. xix. 711; xi. 677. New York, Charles Scribner's Sons, 1886.

Since the publication of the English translation of Scherer's classical 'History of German Literature' the interest in the earlier literary life of Germany has measurably increased, both in this country and in England. The book was to many a revelation, and the pleasurable surprise at first experienced, naturally gave birth to a desire to become acquainted with the wealth of ideas and world of feelings of which Scherer so instructively and entertainingly narrated. And as an outgrowth of Scherer's organic conception and representation of the history of German literature, this desire has directed itself largely to the older documents of German literature, hitherto known only to professional scholars.

To the laudable efforts of Max Müller, the eminent philologist and untiring scientific and literary mediator between the two great Teutonic nations, we owe it that the English reader who is equipped with a good knowledge of modern German, can now easily follow the development of German literature from its earliest beginnings. While Scherer was still among the living Professor Müller consulted with him in regard to a new edition of his own 'German Classics,' which was to be adapted to Scherer's 'History.' Scherer willingly consented, and suggested one of his most promising pupils, Prof. Franz Lichtenstein, to make the selections; while he himself collected the specimens by which Goethe was to be represented. The untimely death of both scholars prevented them from seeing the volumes in print, but the material had fortunately all been gathered, and Scherer himself regarded the work as an illustration of his History of German Literature.

While the two volumes before us are thus a source of information and enjoyment for the

intelligent reader and are well adapted to awaken and spread the love for German antiquity, they fulfill at the same time a still further purpose. The collection may be viewed not only from a literary, but also from a philological standpoint, as representing the development of the German language in its various stages; and the work will certainly be used with great profit by those who desire to become acquainted with the history of the language. There are, of course, Readers for each of the principal periods of the German language, in which, however, the important phases of transition cannot be sufficiently treated. The student who hitherto wished to follow carefully the growth of the language, without having at his disposal the original editions, which are frequently scarce and expensive, could only refer to Wackernagel's excellent but far more voluminous historical reader. On a smaller scale, but with relative completeness, he will now find most that is necessary for his purpose in Professor Müller's 'German Classics.'

It is perhaps unnecessary to suggest that Scherer's æsthetic taste as well as his philological thoroughness are equally reflected in these volumes. Of all the writers represented there is scarcely one, the most significant specimen of whose literary character has not been chosen. And we also find writers given here, for whom we might look in vain in similar collections. But still, the 'German Classics' is a companion book to Scherer's 'History of German Literature,' and the latter's faults as well as its excellencies (pointed out in the NOTES for May, 1886) have been to a certain degree repeated in the former. While the art of discriminating lights and shades constitutes one of the greatest charms of Scherer's history of literature, this feature becomes a defect in a chrestomathy which undertakes also to represent the gradual growth of the language. The philologist looks with equal interest upon every linguistic phenomenon, and favors especially the periods of transition, previously referred to, as the time of the crystalization of those linguistic and æsthetic forms in which the greater period to follow will find its expression. One consequently would prefer a few more specimens from the

time that marks the gradual transition from the Old High German to the Middle High German form of speech. The stage previous to the Reformation, however, is very well represented. Since Scherer has made Luther the central figure of Germany's literary life in the sixteenth century, there seems to be no reason why the difference in Luther's language and style before and after the year 1520 should not have been distinctly marked by a specimen from his writings before that year. It will also be observed that owing to Luther's prominent position Hans Sachs has been relegated to the background in the 'History of German Literature' as well as in the 'Classics.' And yet we believe that his influence upon Goethe would have justified more specimens of his style, not to speak of his great ascendancy over his contemporaries.

Passing to modern times, the reader will doubtless be puzzled at first to divine why Lessing is not counted among the German classics. But he will soon discover that this has been done in conformity with the classification adopted by Scherer's History. The question as to why Lessing is represented chiefly by specimens containing his philosophical and religious views is open to discussion; but the selections made from Herder's prose and poetry do full justice to that great man, who has so often been misrepresented and disregarded.

The prominent position assigned to Goethe in the 'History of German Literature' is also given to him in the historical Reader. According to Professor Müller's statement, the specimens from Goethe were chosen by Scherer himself in order to illustrate the development of Goethe's various styles. The selection is excellent in every respect, and I would only suggest that a future edition should contain Goethe's essay: "Einfache Nachahmung der Natur, Manier und Stil," upon which Scherer's views concerning the various periods of Goethe's style are based.

The text of the earlier documents is given after the standard editions, those of the Lachmann-School being generally preferred. Minor misprints like "trauerndtief" for *trauernd-tief* (II, 161) will probably disappear in a second edition.

The use of so excellent a book as Professor Müller's 'German Classics' should not be confined to a small circle of lovers of German literature. Since it represents so well the development of the German language, it will be of great value for those who are intent upon more than the cheap glitter of a few Indo-Germanic forms, and who, as future teachers of German, need a thorough knowledge of the history of the German language and literature. With the proper method and under competent guidance such a knowledge may well be attained by the systematic study of this scholarly work.

JULIUS GOEBEL.

*Geschlechtswechsel im Französischen* — Ein Versuch der Erklärung desselben. Inaugural-Dissertation zur Erlangung der philosophischen Doctorwürde an der Georg-Augusts-Universität zu Göttingen von HERMANN SACHS. Frankfurt a. O. 1886.

In the first part of the above work, the author cites the neuter plurals which are still found in Old French retaining both their neuter plural form and meaning; as, for example, in the *Chanson d'Antioche* 47, "Contre le roi ala *lie brace levee*." Then follows a list of original neuter plurals, oscillating in O. Fr. between masc. and fem. On account of their endings, these words were treated as fem., and on account of their derivation—and this was perhaps mostly learned influence—they were treated as masc. Any student of O. Fr. will be able to call to mind many such examples; here only one for illustration (the author undertakes to give a complete list): *voile* in O. Fr. is both masc. and fem., without any difference in signification, e. g., *et puis nagierent a plain voile*. Chr. IV. 139; *il tendoyt le vele*. Rab. Next follows a long list of words ending in *e*, not coming from Lat. neut. plurals. They are mostly learned words, or have *e* according to the law of atonic finals. The same oscillation is seen here. The author does not attempt to draw any conclusions, but merely enumerates the words, e. g., *huile, horloge, exemple*, etc. We are next offered a very interesting list of words ending in suffixes, homonyms in French,

but referable to different genders in Latin. On account of the likeness of ending the words oscillate in gender. Such suffixes are *-aticum* and *-aginem*=age, *entium* and *entia*=ence, etc.

On p. 34, *pistace* is erroneously cited as influenced by such words as *dédicace*, *préface*. The correct and only form of the word is *pistache*, cf. Littré, the Dictionary of the Academy, etc. The fem. gender of *mer* our author, following Meyer, explains as a result of the same influence as is shown in the Span. phrase, *andar la tierra y la mar* for *andar la tierra y lo mar*. The period in which the gender of all these words was fixed, seems to have been the sixteenth and seventeenth centuries, a time when so many other artificial discriminations in French grammar were made.

The monograph as a whole brings out nothing new, but is a very handy compilation of what had been stated by the author's predecessors, especially Tobler, Mussafia, W. Meyer, and Littré, among later writers, and Marot and Palsgrave, among the older; and most of his references are taken from their writings. It should be said, however, by way of explanation, that the present brochure contains only a part of the author's doctor-dissertation.

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#### WHITNEY'S FRENCH GRAMMAR.

*A Practical French Grammar; with Exercises and Illustrative Sentences from French Authors*, by WILLIAM DWIGHT WHITNEY, Professor of Sanskrit and Comparative Philology and Instructor in Modern Languages in Yale College. New York, Henry Holt & Co., 1886, 12mo, pp. xiii, 442.

In the making of text-books, no less than in the other and more general relations of life, it is felt to be a truism that *noblesse oblige*; and the production of a practical grammar of so widely studied a language as French, by the most distinguished of American philologists, will naturally be looked to as promising a notable exemplification of the principle. High expectations are warrantably aroused; serious

scrutiny and earnest criticism are accorded as a matter of right.

From the first step in the examination of the merits and defects of the volume before us—which, as Professor Whitney states, has been the outcome of the author's experience as a teacher of French during many years in one of the departments of Yale College—the conclusion will constantly press for recognition that the labor bestowed in the preparation of this book can scarcely be regarded as in any sense a labor of love, much less as the fruit of wide and special knowledge. A curious illustration of the author's attitude towards what may be called the literature of his subject, is given at the close of the preface: "The grammars of which most use has been made in the preparation of this one are that of Meissner (of which there is a re-working in English, under the name of 'French Syntax,' by Professor J. A. Harrison—a valuable work, especially for teachers) and that of Ploetz." Not to speak of Professor Whitney's willingness to leave out of the account such practical grammars as those of Lücking and Plattner, what must not be the surprise of the venerable Nestor of living grammarians and lexicographers, Dr. Mätzner, of Berlin, to find himself thus confused by Professor Whitney with Mätzner's friend and admirer of a younger generation, Prof. Meissner, of Belfast? There is no desire to exaggerate the significance of such a slip,<sup>1</sup> though it is safe to assume that, where a question of Sanskrit was involved, no such mistaken interchange of names could have been made by the author in the analogous case, for example, of Wilson (H. H.) and Williams (Monier)! But, unfortunately, the confusion does not stop with the mere names, for the passage quoted implies that Professor Harrison's 'French Syntax' is a re-working of Mätzner's well-known 'Französische Grammatik,' rather than of the latter's long since "vergriffene" 'Französische Syntax.' Would it not, again, in all reasonableness, have been fairer to teachers of the present day who happen to be in need of any such information at all (they are fewer, perhaps, than the author imagines), if so respected a guide as Professor Whitney, instead of men-

<sup>1</sup> It has been silently rectified in later impressions of the Grammar.

tioning only Brachet's Grammar and Etymological Dictionary as aids to philological study (p. 203), had been disposed to help them a step forward, by intimating that Brachet's Historical Grammar, while still serviceable, has been variously supplanted, in recent years, by convenient hand-books and works of reference?

It is much to be regretted, also, that the burning question which bears upon the proper place of practical and theoretical phonetics in the elementary teaching of modern languages, should not have been at least broached by Professor Whitney, either in his preface, or in the preliminary chapter on pronunciation. "Different teachers will make different use of the chapter [on pronunciation] in instruction, according to their various training and habit;" yet the introduction of a brief series of systematically arranged practical *exercises* in pronunciation, which teachers of whatever training or habit could and should have been earnestly recommended to apply frequently, faithfully and vivaciously for the first few weeks with beginners, would have simplified matters in a most important degree. In regard to accuracy, we are most justly told that distinct statements as to the facts of pronunciation are required for the guidance of pupils, and are of no small value to the teacher also, unless he have enjoyed very exceptional advantages; but some of the most important statements on the subject are so misleading as to prove an embarrassment rather than an assistance, especially to the "great majority of teachers not French by birth or education." In this respect, the grammar falls far short of the corresponding preliminary chapter in Ploetz. Thus, for example, under the vowel *a* (p. 4), the words *la* and *a* are grouped with *cas* and *bras*, as examples of "very nearly the full open sound of the English *a* in *far* or *father*; while *âme* and *pâte* are given along with *ami* and *animal*, as illustrations of the rule that "elsewhere, *a* is a little flattened, like English *a* in *flat*, *cap*, *jack*, only not quite so much so."—"The sound [of 'mute' or 'silent' *e*] is quite precisely that in English *the* before a consonant in real colloquial utterance: thus, 'tell us *the* name of the man,' " *re-gard* and *re-le-va* are given as examples (p. 5), but the difference between the *e* in *regard* (and the first *e* in *rele-va*)

and that in the colloquially uttered English *the* is marked and important. In fact, English speaking pupils, are, in books, and by teachers who have learned from books, generally taught to slight too much rather than too little the French *e* in such a situation. The vowel *i* is said (p. 8) to have in French "invariably the sound of English 'long *e*,' or of *i* in the words *machine*, *pique*; and "the error of pronouncing a French *i* anywhere like the English 'short *i*' of *pin*, *finish*, and the like, must be very carefully avoided." But Frenchmen will scarcely differ as to the fact that the *i* of *triste* is nearer to the *i* in *pin* than to that in *machine*. In other words, the *i* in *triste* is short, the *i* in *machine* long, and the distinction, in general, between 'long' and 'short' is one which Professor Whitney altogether too much obscures; while in regard to quality, no difference is recognized between *eu fermé*, as in *peu*, and *eu ouvert*, as in *œuvre* (p. 11), to say nothing of their difference in quantity.

Throughout the first part of the Grammar, the author has introduced occasional philological observations of the briefest sort, in fine type. With that grim fatality which inevitably overtakes the superficial, and which ought to warn the learned, at least, against hazarding statements outside the range of their own science, Professor Whitney's very first venture in this field (Lesson I., p. 29) is an unfortunate error such as he would probably have been spared making by merely turning the pages of any Old or Middle French text, with a view to ascertaining whether the facts of the language bear out his supposed explanation. After attention has been called to the insertion of a euphonic *t* between the 3d pers. sing. of a verb ending in a vowel and its following pronoun, the statement is made that "this *t* is that of the 3d sing. in Latin: thus, *a-t-il* is *habet ille*." The final *l*, however, of the 3d sing. in the present of *avoir*, and in verbs of the first conjugation, disappeared early, and for several centuries the French language permitted hiatus before a following pronoun, e. g., *a il*, *aime on*, etc., the subsequent insertion of *t* being a late phenomenon due to analogy (*est-il*, *part-il*, *dit-on*, etc.).—On p. 63 (*a*), it is said that "the infinitive (disputed), participles, and imperfect come from the corresponding forms of *stare*,

stand." It is so long since it was disputed that *être* comes from *essere*, for *esse* (instead of from *stare*), that younger scholars cannot remember the time.—Again (p. 127, §4 b) we are told that "*ou* is by origin an abbreviation of *homme*," which should read, "*ou* is by origin Lat. *homo* (*homme* being Lat. *hominem*)."—These scattered philological remarks in Part I. occupy, all told, some seventy lines.

To the Second Part is prefixed a chapter of six pages on the "Relation of French to Latin." If this be allowed to be a fair proportion of space to devote to the historical aspects of the language in a practical grammar, no fault can be found with the extreme meagreness of treatment; but here again errors crop out: e. g., *aimèrent, amavérunt* is given as an illustration of the statement that the accented syllable of the Latin word is the last fully pronounced syllable of the French word. This example, as here given, involves the double mistake of supposing that Lat. tonic *ē* gives French *è*, and that the 3d pl. of the Lat. perf. preserved its long penult, whereas it shifted its accent to the preceding syllable (*amā[ve]runt=aimèrent*). The first of these errors reappears, in the same list, in the example *cruel, crudēlem* (read *\*crudalem*, or better, omit this example). Indeed, as Professor Whitney himself naïvely remarks apropos of another phenomenon (p. 208, 6a), some of the facts of French philology are "very curious."—On p. 207(c), appears again the erroneous statement of the survival of Lat. final *l* in such examples as *a-t-il*.

Turning to the more practical side of the Grammar, one of the first points calling for remark is the entire omission, under the rules for the position of the adjective (pp. 51 and 236) of the convenient statement for beginners, that adjectives of nationality and participial adjectives regularly follow the noun. The whole treatment of the subject, moreover, would have been singularly simplified by a brief elucidation of the fundamental principle involved: viz., that adjectives employed *affectionally* (emotionally) precede the noun, while those used in the way of a purely *intellectual* attribution, follow it (compare *mon cher ami* with *un livre cher*). In all of his discourse about "an adjective used more appositively, or having a

special prominence or emphasis, or signifying something brought forward as new rather than referred to as already understood" (p. 51), and about "a physical meaning rather than an ideal or moral one, and a literal rather than a figurative" (p. 236), Professor Whitney is altogether wide of the mark.—P. 77, 7a, "The French never says, in dates or elsewhere, *eighteen hundred* and so on, but always (a) *thousand eight hundred*, etc." Comment is uncalled for.—P. 118(c), *que de services il m'a rendus*, is mistranslated: 'what services,' etc., (instead of 'how many services,' etc.). This is not a mere oversight, for the same error is repeated p. 336 (§194 c), "*que de choses j'ai vues*, 'what things I have seen!'"—P. 127(4a), "Instead of *on* simply, *l'on* (with the article prefixed) is often used after a vowel sound, especially after *et, ou, où, que, si*: thus, *si l'on voit, if one sees*." Add, "unless the following word begins with *l*: as, *si on le voit*."—P. 138(c), "Of the intransitives used reflexively, the most noteworthy is *s'en aller*, go away, clear out, be off with one's self (literally, go one's self from it)." This literal rendering is distinctly misleading, since, if it conveys any meaning, it implies that the verb is used transitively and that the reflexive pronoun is its direct object, whereas the pronoun is here, as elsewhere with intransitive verbs, an indirect dative, partaking somewhat of the nature of a *dativus commodi* (rather than of a *dativus ethicus*), and answering very closely and instructively to the use of the Greek Middle. Exception may fairly be taken, also, to translating *en*, thus idiomatically used with verbs of motion, as 'from it,' since the *en* is here purely adverbial (*inde*, 'thence') and in this use has never undergone substitution for the genitive case of the personal pronoun. The pupil should be taught to discriminate between the adverbial and the pronominal uses of *en* and *y*, and it is confusing to find given as an example of the use of the "genitive pronoun *en*" (p. 302 h), '*il était à la campagne; il en revient aujourd'hui*,' by the side of '*usez-en, mais n'en abusez pas*.'—P. 176 (§4 b), "The pres. subj. is used in good wishes for English *long live*: thus, *vive le roi*, 'long live the king.' In the expression *qui vive*, 'who goes there?' (literally, *who is alive* or *stirring*) it is treated as an indicative."



This is really inexcusable. Does Professor Whitney soberly imagine that French subjunctives can be juggled with ("treated," to use his own expression, which is a good one) in this way? His own paragraph affords the key to the situation. The sentinel calls out: *Qui vive?* 'Long live who?' ('For whom do you shout *vive*?' 'Whose side are you on?') The person challenged replies: *Vive le roi*; or *vive la jacquerie* or *la fronde*, as the case may be.—Insufficient rules having been given on the use of capitals, we read, p. 178 (Ex. 38, sentences 12 and 15), "*Si votre frère va en Angleterre, il lui faudra apprendre l'Anglais.*" "*Comprenez-vous l'Allemand, mademoiselle?*" —P. 226 (§42e), "The plural article is, in a higher narrative style, often put before the name of an individual, to mark him as a person of note and importance: thus, *les Bossuet et les Racine ont été la gloire de leur siècle*, 'Bossuet and Racine were the glory of their century.' Can Professor Whitney mean, as his language and rendering seem plainly to imply, that the plural article here indicates a sort of *pluralis maiestaticus*, rather than simply 'the Bossuets and the Racines,' by a familiar figure of speech?—In the treatment of the tenses (pp. 264–8), the preterit is in no way characterized as the *historical* tense, nor is the contrast brought out between the use of the preterit as marking the leading events of an historical narration, and that of the imperfect, as introducing its accessory features.—P. 274 (§133), the use of *il semble* with the subjunctive is noted, but nothing is said of *il me semble* with the indicative, although an example of this latter use is given in the illustrative sentences (p. 276, 10).—P. 282 (§139a), "In familiar speech, especially, the use of an imperfect subjunctive, is strictly avoided, by various devices, and in part by putting the present in its place." The reservation should have been made that, even in familiar speech, it is only the uneuphonious imperfect subjunctives in *-asse* and *-usse* that are "strictly avoided."—Under the treatment of the negation, no mention is made of the construction *ne—ni ne*, although a sentence requiring it is given for translation ('I neither admire her nor love her,' p. 312, 17).—P. 308, §169, it is said that *non* "may be followed by the second

negative *pas* (not by *point*).'' *Non point* is of frequent occurrence.—P. 308, §169d, "*Non* had formerly the office of directly making a verb negative, and is sometimes still found so used, in antiquated style: thus, *non ferai-je*, 'I shall not do.' " *Non* survives, in this use, *solely* with the verb *faire*, and *non ferai-je* means 'No, I shall not' (the *ferai* being a substitute for whatever idea is negated, e. g., 'go,' 'stay'). This construction is the negative counterpart of the much more frequently occurring *si fait*, literally, 'yes he does,' (the form of the 3d person having crowded out the others). The latter phrase—which is not given (cf. p. 341, §200b)—is much better entitled to mention in a practical grammar than the other.

A closing chapter is devoted to French Versification. It falls into the lamentable error not only of denying the melodious and exceedingly varied *accentual principle* of French verse, but even of ignoring the existence of the *caesura*! No wonder that English-speaking students find difficulty in recognizing and appreciating the rhythm of French poetry, when they are taught that "a French line of verse is only a certain number of successive syllables, with a rhyme at the end" (p. 354, §232).

Teachers, then, will have many an erroneous precept and impression to counteract, in using this grammar with their pupils. Yet, after so many strictures, it is a pleasure, as well as simple justice, to turn to a more grateful aspect of the critic's functions, and cordially to recognize in the book many excellencies that have laid all instructors of elementary French in this country under real and present, if, as we may desire and hope, only temporary obligations. With the exception of the exercises—which have evidently been prepared by a novice (cf. such English as 'He will be able, if you shall be able,' p. 121, 10, 'It is very long that his friends have not seen him,' p. 312, 9)—the grammar displays on every page abundant evidence of Professor Whitney's careful and experienced manipulation. Part I. is simple and progressive, and above all treats the pronouns and the irregular verbs in a compact and sensible manner. It furnishes a convenient and sufficiently complete handbook to the French accidence, with a fair share of the

necessary appliances for drill and practice. Part II. supplies a desideratum long felt, especially for college classes, in affording a systematic and, within certain limits, scholarly compend of the leading facts of French grammar. While scarcely categorical enough for easy use by younger pupils, Professor Whitney's presentation of the doctrine of the subjunctive, for example, and of the infinitive, may be pointed to as comparing favorably, both in spirit and manner, with corresponding passages in his incomparable Sanskrit grammar. The idea of the Illustrative Sentences from French authors, in this part, is in itself a good one, though sometimes carried out with questionable judgment. The sentences given are too often provokingly in need of a context, while the introduction of such an antiquated specimen as '*J'ai ouï dire à feu ma sœur que sa fille et moi naquîmes la même année,*' to illustrate a simple point in grammar (the use of *feu*), is not edifying in an elementary work. It shows that the range of three centuries allowed in the choice of examples, may be made to seem too wide.

There is an excellent system of references for words irregular or peculiar in pronunciation; the vocabularies and indexes are refreshingly complete (*concert* is wanting, to cover sentence 18, p. 134), and misprints are admirably few (but cf. l'abbé de Sainte Gèneviève, p. 237, 4, and read §137*a* instead of §131*a*, p. 429, 2d col., under 'so,' l. 4). Professor Whitney's philological sense has stood him in good stead in the matter of rejecting exploded etymologies and in using the question-mark for doubtful cases (yet *hoc illud* is given for *oui*; and *per-ustum*, for *brûler*, should have a ?). The book is attractively printed, on good paper and with clear type. It is to be hoped that teachers of French, whether in or out of college, will for the present consider this the very best of grammars in English for use in their elementary classes.

One more serious word remains: let it be spoken frankly, yet with all the consideration due from the beginner to the veteran. There is a regret which the fraternity of French scholars may justly feel entitled to indulge with regard to Professor Whitney. It is, that after many years' teaching of French in one of

our foremost universities, and even when about to write a grammar of the French language, he, with all his royal training and capabilities, should not have felt a sufficiently intelligent interest in the subject of French philology, to find himself impelled to look about him, and to inform himself of the status and results of this subtle, broad and vigorous science.

H. A. TODD.

*York Plays.* The Plays Performed by the Crafts or Mysteries of York, on the day of Corpus Christi, in the Fourteenth, Fifteenth, and Sixteenth Centuries. Now first Printed from the Unique Manuscript in the Library of Lord Ashburnham. Edited, with Introduction and Glossary, by LUCY TOULMIN SMITH, Oxford, Clarendon Press. 1885. 8vo, pp. lxxviii+557.

*Abraham and Isaac.* A Norfolk Mystery, edited from the Brome Hall Manuscript by LUCY TOULMIN SMITH. Anglia, Band vii., Heft 3, 1884, pp. 316-337.

To say that the works above noted are the first really serviceable editions of English Mysteries yet produced may seem to imply a harsh judgment of precedent work; and yet the statement is true. We have had the records of erratic and unrelated research in the works of Sharp, Marriott, and Warton; we have had also the diverting narratives of explorations of Hone and Disraeli; and we have had the very good second-hand summaries of Morley, Collier and Ward. But, for the scholar's use, all of the works above noted, excellent as they are for certain purposes, are most inadequate, and exasperation succeeds to hope when one attempts to use them as assistants to any real investigation. One needs such careful studies as those of Sepet, Klein, de Julleville and Ebert, and they are not at hand. Even the editions of the Miracle Play Cycles that we have—the Townley plays, edited with laborious ineptitude by Mr. Stevenson, the Coventry plays by Mr. Halliwell, and the Chester series, edited (with much plum-plucking of collateral matter from

<sup>1</sup> The Cornish plays have been well edited by Mr. Whitley Stokes.

abroad) by Mr. Thos. Wright—must be used with the greatest caution, for the reason that there is in them no constant equation of error. One can never be sure whether the occurrence of an unusual form is due to careless proof-reading; to an "error of the Scribe," the usual recourse of the puzzled editor; to an error by the editor's copyist; or to normalizing by the editor. To give utterance to these truths is most ungracious, for all this editing has been a labour of love, and the unpaid worker deserves our thanks, yet inasmuch as it is nearly half a century since most of this work was done, plainness of speech may be permitted.

All that we have said concerning the lack of scientific method of study of the English plays was, till within a very recent period, true also of the greater field of Early Continental Liturgical and Didactic Dramas. But in the last decade great advance has been made in the investigation of the Earlier Mysteries and especially of the vast French remains.

Between 1876 and 1881 appeared the great editions of the *Nostre Dame Mysteries*, edited by Gaston Paris, the fifteenth century *Passion* (Grebans'), by the same editor assisted by M. Raynaud, and the *Mystere du viel Testament* by M. Rothschild. During this time have also appeared numerous monographs on various topics, and also the remarkable work of de Julleville.

It was the work of Rothschild, says Miss Smith, that first directed her attention to the York Plays, and the volume before us is the result. The object of this note is not formally to review<sup>2</sup> the book, but to call attention to the literary and linguistic value of the plays themselves and to the aid that this volume gives to the scholar.

At first glance, the field of study in English Mysteries seems somewhat limited. Even if we include the Cornish plays, there are in existence in England hardly more than twenty-two MSS., including portions of ten distinct

Cycles, and one hundred and sixty-three plays, as follows:

Locality.	Description.	Plays.	Com- plete MSS.	Frag- ments and late Copies.
Dublin....	Fragments of Cycle.....	1.....	1.....	0
Chester....	Full Cycle.....	25.....	5.....	1
Cornwall...	Cycle.....	3.....	1.....	0
"	...Single Play.....	3.....	3.....	6
Coventry..	Full Cycle.....	42.....	1.....	0
Croxton...	Single Play..	1.....	1.....	0
Newcastle..	Fragments of Cycle.....	1.....	1.....	0
Norfolk....	Single Play.....	1.....	1.....	0
Norwich...	"	1.....	1.....	1
Wakefield..	Townley Cycle.....	32.....	1.....	0
York.....	Full Cycle..	48.....	1.....	1
Unknown...	Single Plays.....	5.....	5.....	1
		163	22	10

And yet, for special reasons, these Plays are of great value for their matter and for their form. They are of value for their matter: partly because of the simple, tender, realistic unquestioning treatment of a great topic; and still more, because, being upon a common topic and from various localities, we have an index to the attitude of the masses in widely separated counties toward a great subject. They are of value for their form: partly because the verse is always rhythmic and sometimes strong; and mainly because the words and the rhymes give us completely the people's language of half a dozen cities at fairly settled dates. I know of no other middle English writings which, within the same compass of matter, will give the moderately advanced student such a range of opportunity for investigation of the temper of mind and the method of expression of the masses.

For elemental dialect studies they are equally valuable, since their general agreement is so marked that the tracing of variation is easy, and since duplicate presentations frequently give the needed corrections without recourse to notes or conjectures. A Seminary class could easily read the entire series in a term, together with Ebert, Klein and de Julleville, or Mone, Sepet and D'Ancona.

For study of such sort, this volume is admirably fitted.

In the first place, the text is not only accurate, but it is unnormalized, and only those who have compared some well-known Early English Text Society's editions with the original

<sup>2</sup> See reviews as follows:

Englische Studien,..... XI: 449, Joseph Hall.  
 Anglia,..... VIII: 161, L. Proescholdt.  
 Sat. Rev..... 60: 233, Aug. 15, 1885.  
 Scot. Rev..... 6: 220, Oct. 1885.  
 Nation..... 41: 242, Sept. 17, 1885.  
 Journal of Philology,.... VII: 518, Dec. 1886, J. M. Garnett.

manuscript can know how rare is this merit. For other matters of clerical detail, one may say that the glossary is inoffensive and that such notes as are made on points of grammar and dialectal variations are suggestive rather than dogmatic. In the second place, the Plays are throughout edited with a painstaking intelligence which is most hopeful.

In the Introduction, the history, sources, method and metres of the plays are really studied, and in the body of the work the constant care in giving cross-references, original authorities, suggestions, and explanations, makes the study of this single volume a guide to a large portion of the general subject.

For these reasons, I commend this volume to students of English and hope the forthcoming edition of the Townley Mysteries will prove to be equally worthy of attention.

F. H. STODDARD.

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#### PORTUGUESE LITERATURE.

*Corso de Historia da Litteratura Portugueza*, por THEOPHILO BRAGA. 8vo, 6+411 pp. Lisboa, Nova Livraria Internacional, 1885.\*

On the tenth of June, 1880, was enacted in Lisbon one of the most remarkable pageants ever witnessed in any country or in any age. It was the tercentenary of Camoens' death, when literary representatives from the civilized world gathered in the Portuguese capital to help his countrymen pay appropriate homage to the memory of the great poet. The remains of the bard and those of the statesman whose valorous deeds he had sung, Vasco da Gama, were transferred to the same resting-place, while kings, princes, nobles and people joined the *litterati* in making this the most unique occasion in the nation's history. Hundreds of special publications, artistic productions and historical contributions bearing upon the life and writings of the singer of the *Lusiads* were issued, and served to mark a notable era in the literary life of Portugal. It was the beginning of a new epoch that has since been prolific in works and monographs of special investigation into the sources and earliest docu-

ments of Lusitanian lore. A recasting of methods in the treatment of her literary history has naturally followed, and one of the best examples of it is seen in the treatise before us. The man who seems to be actuated above all others by something of the literary spirit that moved the great Camoens, is the author of this work. His unflagging energy, his wonderful capacity for work, his extraordinary production, have scarcely been surpassed in the same length of time by any *littérateur* of the Peninsula, and, particularly in modern times, has his example been exceptional among his countrymen. Fired by an unwavering patriotism, he has pushed forward against insurmountable obstacles, making known to the world outside the rich treasures of Portuguese lore and carrying back to his countrymen, so exclusive in their literary life, those germs of modern European thought whose liberalizing influences have emancipated modern culture and raised it above the formalism and narrowness of that of mediæval times.

In the spirit of reform, the author wrote, in 1875, his "Manual de Historia da Litteratura portugueza," which was a failure because it was so much in advance of the public demand; or, as a critic facetiously said of it: "Acharam-o sempre grande, e que por este motivo deixavam de o adoptar." In this work the writer formulated his canon of literary criticism in the following words: "A reforma do ensino da litteratura deve partir da conclusão a que chegou a sciencia moderna que o estudo das creações intellectuaes não se pode fazer em abstracto. É necessario nunca abandonar a comunicação directa com os monumentos, explicando-os e apreciando-os pelas suas relações historicas como o meio e circumstancias em que foram produzidas. O estudo da litteratura feito nas vagas generalidades, conduz a essas receitas de tropos, que tiram a seriedade as mais altas concepções do espirito humano. Na instrucção de um paiz deve entrar com toda a sua importancia um elemento nacional; no ensino fundado nas ócas abstracções nunca esse sentimento se desperta." It is in conformity with this doctrine that the "Corso de Historia da Litteratura" represents the last stage of growth of the author's literary con-

\* Extracted from "The American Journal of Philology," Vol. VIII., pp. 92-95.

ception, promulgated with unbounded enthusiasm in a long series of publications during a long term of years. It has behind it twenty volumes of the "Historia da Litteratura portugueza," twelve volumes of "Fontes tradicionaes," "O Cancioneiro portuguez do Vaticana," various critical editions of national poets, "Os Elementos da Nacionalidade portugueza," the "Historia da Pedagogia em Portugal," "Systema de Sociologia," and, moreover, a decade and a half of active service as Professor of Modern Literature, especially of Portuguese literature, in the Corso Superior de Lettras of Lisbon. Such a schooling ought to be sufficient guarantee that the author will give us here his best thought, sifted and presented according to good method, in a clear and incisive manner; and, in truth, we do find his present work far superior to that of ten years ago from many points of view, but especially in that he shows here a more thorough comprehension of the Middle Ages in relation to the historic periods that preceded and followed them, in his application to the literary life of nations of the striking division of static and dynamic as given by Comte for social phenomena, in his systematic co-ordination of modern literatures, his determination with clear judgment of the relation of Portuguese literature to that of foreign countries, and, finally, his philosophic presentation of the unity of Occidental literatures that thus form a counterpart to the social elements of Western society.

In his introduction the author expounds what he holds to be the basis of literary criticism, and proceeds directly to the discussion of the static elements of literature—race, tradition, language and nationality—and then to the further determination of the dynamic element, defining literature as "uma synthese, o quadro do estado moral de uma nacionalidade; a expressão consciente da sua evolução secular e historica.... Subordinada ao meio social pela sua origem e destino, a litteratura reflecte todas as modificações successivas d'esse meio, achando-se como todos os outros phenomenos sociologicos, sujeita a leis naturaes de ordem *statica* ou de conservação, e de progresso ou de acção *dynamica*. Sem o conhecimento dos elementos staticos das lit-

teraturas, é impossivel comprehender a sua origem e modo de formação; sem a apreciação das condições dynamicas, mal se avaliara o que pertence a influencia individual dos escriptores de genio. Pela mutua dependencia entre os phenomenos staticos e dynamicos é que se podem caracterisar as epocas litterarias de esplendor ou de decadencia, de invenção ou de imitação." The characteristics of race, traditions, forms of languages, the sentiment of nationality, are the universal elements of emotion expressed by the writer or by the artist in his works, and hence that only is a chef-d'œuvre, literary or artistic, "que mais assenta sobre bases ethnicas e tradicionaes."

With these fundamental principles constantly in view, our author now moves on to the investigation of the different epochs of Portuguese literature, to a characterization of the writers that have held most closely to popular sources and traditions, from the famous king Diniz, of the thirteenth century; the poets of the *Cancioneiro* de Rezende, in the fifteenth; Gil Vicente, Christovão Falcão and Luiz Camões, in the sixteenth; Rodrigues Lobo and D. Francisco Manuel de Mello, in the seventeenth, down to Almeida Garrett, in the nineteenth century; and he would see in the celebrity of each one only a measure more or less full of his adherence to national tradition. So much the greater will be the poet in proportion as he is able to merge himself into the great current of popular sympathy, into the spirit-life of the people!

Dividing the history of Portuguese literary life into six epochs, the author discusses in the first (twelfth to fourteenth century), which he designates *Trovadores Gallegio-Portuguezes*, the influence of Southern France upon home thought and writing: it is the origin and diffusion of Provençal literature and its extension to Portugal; the connection of Northern France, through the Chanson de Geste, with the literary production of his native country; the elements of Gallo-Breton thought as represented in her Lays, her Legends of King Lear, of Arthur, of Merlin and Tristan; the ecclesiastic and humanistic influence through Latin translations, and the organization of Chronicles in prose. In the second epoch (the fifteenth century), entitled *Os Poetas Palacianos*,

he seeks to trace the elaboration of Provençal lyricism in Italy, and its passage thence into Spain, and the imitation of the Spanish poetic school in Portugal as represented by the *Caneioneiro geral* of Garcia de Rezende; the spread of the Romance of the Round Table; the diffusion of Latin erudition through translations, and the development of a popular element, as shown in the formation of the *Romanceiros*. The third period (sixteenth century), named *Os Quinhentistas*, represents the high-water mark of literary activity in Portugal: the renaissance of Graeco-Roman culture, the conflict between mediæval and classical erudition—the latter represented especially by Italian influence. Here Fernão de Oliveira and João de Barros made the beginnings in the discussion of Portuguese grammar, Gil Vicente founded the national theatre, Bernardino Ribeiro and Christovão Falcão developed to its highest point popular lyric poetry, Sá de Miranda and his school, favoring Italian influence, introduced the imitation of classic models, and, finally, came Camões to conciliate and bind together the classical and mediæval spirit in the greatest of modern epics, *Os Lusíadas*. In the fourth period (seventeenth century), *Os Cutleranistas*, the author discusses the syncretism of Italian and Spanish influence in Portugal, and the attempted reform in grammar-study of the Portuguese language. In the fifth (eighteenth century), *Os Arcades*, the influence of the pseudo-classicism of the French, the reaction against the humanism of the Jesuits, the reforms of the Marquis of Pombal and the formation of the *Academia real das Sciencias*, with their characteristics and results, are presented in a forcible manner, and the chief causes indicated that produced a transition into the sixth and final epoch (the nineteenth century), *O Romantismo*. Here the renovation of Portuguese literature, as a consequence of the importation of liberal thought; the liberal romanticism, as represented by Almeida Garrett; the religious, by Herculano; the classical reaction of Castilho, and the dissolution of romanticism through the revolutionary and critical spirit of the present time, are set forth with a vigor that enables one to seize readily upon the main lines of literary growth as it exists in

Portugal. In the early part of the treatise, especially, the author is careful to give the sources of literary documents, to indicate where the MSS. are to be found, to present *aperçus* of comparative literary growth that are most encouraging and stimulating to the student of comparative European literatures, and show a striking contrast to the general treatment of this subject by his countrymen. A further important feature of the work is the benefit the reader derives from the author's acquaintance with the recent investigations of English, German, French and Italian scholars in this field. In this respect, the modern school of criticism and the writers on literary history in Portugal give evidence of serious labor that is refreshing when compared with their forerunners of only a few decades ago. In truth, they have fully entered into the quickening spirit of nineteenth-century culture, and nowhere else more than in the noble Lusitania of to-day do we find the liberal thought of European literary life productive of richer fruits and the enthusiasm of the workers marked by a truer sense of their obligation to the glorious past. To be convinced of this, one has but to read this important and timely treatise of one of her most brilliant scholars and most polished writers.

A. MARSHALL ELLIOTT.

*Geschichte des französischen Romans im XVII. Jahrhundert*, von DR. PHIL. HEINRICH KÖRTING. II. Band: der realistische Roman. XI. 285 pp., 8vo. Oppeln und Leipzig, 1887.

The second volume, containing the third division of Dr. Körtling's work (cf. MODERN LANGUAGE NOTES II. p. 38), treats of the Realistic novel. The absence of well-defined separations between the general tendencies of the various authors, as the anti-pastoral, the anti-heroic-gallant, has compelled divisions of the field according to chronology. This obstacle, which could not have been avoided, is mainly responsible for the lack of connected narrative between the succeeding chapters, and gives the impression of a series of monographs rather than of a critical history. In careful research and in arrangement of ma-

terial the same merits appear as in the chapters on the Ideal novel. By the side of the well-known authors—known by name, Dr. Körting would claim, rather than by their works—Sorel, Tristan, Cyrano, Scarron, Furetière, those of less celebrity are discussed, d'Aubigné, Théophile, Lannel, with many of the the third rank.

In the case of Mareschal, Dr. Körting makes an appeal from the verdict of time. The *Chrysolite* of this author, which was published in 1627, is given as the first psychological novel in French, and still more as one of the foremost creations of the literature of the century. This latter assertion is, in our opinion, not warranted, from the stand-point of style at least, by the extracts cited in the foot-notes.

Especially interesting is the study of the sources of the French novel in its Italian and Spanish forerunners, leading to a discussion of the characteristics of the various national schools and of the mutual relations which they sustain to one another.

Ample citations are given in foot-notes with particular reference to the manners and customs of the time, and many interesting comparisons are drawn between the satirical novel and the contemporaneous satirical comedy. Certain supposed resemblances to the realistic novel of the present, however, are perhaps open to objection; that Zola selects coarse scenes only as texts for sermons (p. 68) is true only in part, and some might affirm a very small part; and that the finest triumphs of the realistic school are represented in the works of the same author (p. 264) may likewise, on the authority of one of the founders of the school (cf. E. de Goncourt, preface to *Les Frères Zemganno*), be called in question.

The influence of the French novel, both ideal and realistic, on the literature of foreign nations might have furnished, under the pen of Dr. Körting, a most interesting chapter in conclusion. For the English side, the excellent article of M. Jusserand in the *Revue des Deux Mondes* of February 15, 1887, gives certain valuable hints in regard to Scarron and Furetière (cf. pp. 611-12).

The value of the whole work appears the more strongly where the obscurer literature of the century is to be traced out and put in its

proper relation to the more celebrated. To one familiar only with the ordinary walks of the seventeenth century literature in France, this history reveals a new and not less attractive side of the national spirit and character.

F. M. WARREN.

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#### FRENCH ETYMOLOGY.

*Origine et Formation de la Langue Française, Exercices Pratiques de Philologie Comparée. Le Premier Livre des Fables de La Fontaine (Texte de 1668) accompagné d'une version latine interlinéaire calquée sur le texte français par HIPPOLYTE COCHERIS, Inspecteur général de l'Instruction publique. Paris, Librairie Ch. Delagrave.*

An interesting addition to the works relating to the study of the origin and formation of the French language is to be found in a pamphlet (80 pp.) used especially in the classes of literature in the French High Schools, the purpose of which is to practically illustrate the derivation of most of the French words from Latin. This the author effects by presenting a text very aptly chosen, *Les Fables de La Fontaine, livre 1er*, with a Latin rendering word for word in such a way that each Latin word is placed directly under the corresponding French word. This, however, would hardly be sufficient: in order to make the derivation plainer and in reality much more true to the facts, this same Latin rendering is, in a third line, represented approximately as it was pronounced or spoken, divested, as it were, of its written dress and given as it sounded in the mouth of the Gallo-Roman soldiers who introduced it into the country. Thus is brought in a striking manner both to the eye and the ear the close relationship which exists between the parent speech and the derived idiom. It is needless to say that the Latin thus set before the student is not exactly the classical Latin, but rather the *lingua rustica*, and the *media et infima latinitas*. Of course, to fully comprehend the scope of the work, reference must be made to the somewhat intricate laws and the philological and historical principles that underlie

the science of derivation in the Romance languages.

There are not a few advantages in this novel way of illustrating the derivation of one of the most important of the Romance languages. For instance, the application of the principles is no longer shown merely by examples especially chosen to demonstrate each rule (which is pure theory and, therefore, insufficient), but as they occur in practice almost indiscriminately, so that the student has a chance, so to say, to find them out for himself by a far more profitable study.

It may not be amiss to add that such a philological study is required by the English Universities, and even in the Local Examinations of Oxford and Cambridge.

We append one of the fables thus treated. (The French is given in the orthography of the original edition of 1668):

#### LE LOUP ET L'AGNEAU

La raison du plus fort est toujours la  
illam rationem de illum plus fortem est totum diurnum illam  
'la' ration' de 'll' plus fort' est tot' d'urn' 'la  
meilleure;  
meliorem  
meilliore';

Nous l'allons monstrier tout à l'heure.

Nos illum aduamus monstrare totum ad illam horam.  
Nos 'lu' adnam's monstrar' tot' a' 'la' hore'.

Un Agneau se desalteroit

Unum Agnellum se (alter)  
Un' Agnel' se —

Dans le courant d'une onde pure;  
De intus illum currentem de unam undam puram;  
De int's 'lu' current' de une' unde' pure';

Un Loup survient à jeun qui cherchoit

Unum Lupum supervenit ad jejunum qui circabat  
Un' Lup' sup'rven't a' je'un' qui circa't

avanture,  
adventuram,  
adventure'

Et que la faim en ces lieux attiroit.

Et quam illam famem in ecce istos locos  
Et que' 'la' fam in ecqist's loc's —

Qui te rend si hardy de troubler mon breuvage?

Qui te reddit si — de turbulare meum (bibere)?  
Qui te red't si — de trurb'lar m'eum —

Dit cet animal plein de rage:

Dicit ecce istum animale plenum de rabiem,  
Dic't 'cç' ist' animal' plen' de raby'e',

Tu seras chastié de ta temerité

Tu essere habes castigatum de tuam temeritatem.  
Tu esser' hab's casti'at' de t'a' temeritat'.

Sire, répond l'Agneau, que Vostre Majesté

Senior, respondit illum Agnellum, quam Vostram Majestatem  
Sen'r, respond't 'lu' Agnell', que' Vostre' Majestat'

Ne se mette pas en colere;

Non se mittat passus in choleram;  
Nen se mit' pass' in cholere':

Mais plutôt qu'elle considere,

Magis plus tot cito quam illa consideret  
Ma'is plus tot ç't' que' elle considere'

Que je me vas desalterant

Quam ego me vado (alter)  
que' e'o me vad' —

Dans le courant,

De intus illum currentem,  
D' int's 'lu' current'.

Plus de vingt pas au-dessous d'Elle;

Plus de viginti passus ad illum de subitus de illam;  
Plus de vi'int' pass' a' 'll' de sub't's de elle';

Et que par consequent en aucune façon,

Et quam per consequentem in aliquem unam factionem,  
Et que' per consequent' in al'qu' une' faction',

Je ne puis troubler sa boisson.

Ego non possum turbulare suam (bibere).  
E'o nen poss' trurb'lar s'a' —

Tu la troubles, reprit cette beste cruelle,

Tu illum turbulas reprendit ecce istam bestiam crudelem,  
Tu 'la' trurb'les reprend't cç' iste' best' cru'ele',

Et je sçais que de moy tu médis l'an

Et ego sapio quam de me tu minus dixis illum annum  
Et e'o sap' que' de me tu min's dix's 'lu' ann'

passé.

passatum.

passat'.

Comment l'aurois-je fait si je

Quomodo inde illum habere habebam ego factum si ego  
Quom' ind' 'lu' haber' ha'e'a' e'o fact' si e'o

n'estois pas né?

non staham passus natum?

nen (e)sta'a' pass' nat'?

Reprit l'Agneau; je tette encor ma

Reprendit illum Agnellum, ego — hanc horam meam  
Reprend't 'lu' Agnell', e'o — hanc hore' m'a'

mere.

matrem,

ma're'.

Si ce n'est toy, c'est donc ton frere.

Si ecce hac non est te, ecce hoc est tunc tuum fratrem.  
Si 'cç' 'o' nen est te, 'cç' 'o' est dunc tu'm fra're'.

Je n'en ay point. C'est donc

Ego non inde habeo punctum. Ecce hoc est tunc  
E'o nen ind' hab' puncti. 'cç' 'o' est dunc



quelqu'un des tiens;  
 qualemque unum de illos (tuum);  
 qual'que un' de 'll's —

Car vous ne m'épargnez guère,  
 Quare vos non me — —  
 Quar' vos nen me — —

Vous, vos Bergers et vos Chiens;  
 Vos, vestros Berbicarios et vestros Canes;  
 Vos, vostr's Berb'c(h)ar's et vostr's Can's;

On me l'a dit: il faut que je me  
 Homo me illum habet dictum: ille fallit quam ego me  
 Hom' me 'lu' hab't dict': il' fall't que' e'o me  
 vange.  
 vendico.  
 vend'ê(h)'.

Là-dessus au fond des forests  
 Illac de super ad illum fundum de illas (foras)  
 'la' de sup'r ad 'lu' fund' de 'll's

Le Loup l'emporte; et puis le mange  
 Illum Lupum illum inde portat, et post illum manducat  
 'lu' Lup' 'lu' ind' porte, et pos' 'lu' mand'c(h)e

Sans autre forme de procez.  
 Sine alteram formam de processum.  
 Sin' alt're' forme', de process'.

A. DE ROUGEMONT.

Chautauqua University.

With the kind consent of Professor de Rougemont, I take the liberty of adding a few critical remarks to his interesting notice.

It is to be regretted that so practical an idea as that embodied in the pamphlet above described should be seriously vitiated—to judge simply from the above extract—by a lack of consistency in its execution and of accurate scholarship on the part of the editor. Numerous examples obviously illustrate the justice of these strictures. It may be worth while to point out some of them:—*toûjours* (l. 1), treated as singular;—*allons* (l. 2), attributed to one of the least probable of its proposed etyma;—*essere* (l. 9): if the pop. Lat. *essere* is given for *esse*, then the form *represit* should be given for *reprendit* (l. 18);—*pas* (l. 11 and elsewhere) inconsistently referred to Lat. nom. instead of acc. So *ette* (l. 12);—*plûtost* (l. 12), read *plus tostum* for *plus tot cito*;—*dessous* (l. 15), read *subtus* for *subitus*;—*cruelle* (l. 18), read *\*crudalem* for *crudelem*;—*médîs* (l. 19), read *dixisti* for *dixis*;—*comment* (l. 20), read *mente* for *inde*;—*encor* (l. 21), *hanc horam*, improbable etymology;—*donec* (l. 22 and elsewhere), read *donique* for *tunc*; *quelqu'un* (l. 23), read *qua-*

*lemquam* for *qualemque*; *il* (l. 25), read *illic* for *ille*; *dessus* (l. 26), read *susum* for *super*. Even at its best and when soundly presented, this method of instruction is valuable chiefly for occasional illustration or practice. Its continuous use must very soon result in a wearisome repetition of constantly recurring forms, which will detract from the interest invariably attaching to a more systematic study of French etymology.

H. A. T.

#### BRIEF MENTION.

The last number of the *American Journal of Philology* contains a characterization of the work of Wilhelm Scherer, from the pen of Professor Waterman Thomas Hewett, of Cornell University.

A new edition of Lessing's Fables, with introduction, notes and vocabulary by E. L. Naftel, has been sent us by the Librairie Hachette & Cie, London, Paris and Boston. While the notes may be said to be fairly well suited to their purpose, it must be confessed that a more meagre and unsatisfactory introduction to a text intended for the use of pupils it would be hard to find. Though the editor was writing for children, he was not thereby exempted from the duty of acquainting himself with the simplest facts of Lessing's life.

The American Dante Society (organized 1880) published, as an Appendix to its Annual Report for 1885, "Additional Notes on the Divine Comedy," by Henry Wadsworth Longfellow. These notes were made from time to time during the later years of the poet's life and after the publication of the first edition of his translation in quarto, in 1867. Messrs Houghton, Mifflin and Company (Boston) have embodied the notes in a new edition, just brought out, of Longfellow's Dante, combining the text of the smaller edition of 1870 with the foot-note readings of the original quarto, and thus giving us a definitive edition of a work that has done much for American scholarship. These additional notes are not extensive, but as the author was "fond of reading similarities of thought and expression between Dante and other poets," they are of interest as showing

the range of his reading, and how his mind was running on the "poema sacro" through a long series of years. As the text here given us was revised by Longfellow himself for the edition of 1870, and we have accompanying it a set of his complete notes, it follows naturally that it is the best edition of his translation, and it will doubtless replace the others in a short time. The typography of the work is admirable and, cast into three octavo volumes, the book is handy both for general use and for reference.

We have heard a great deal lately of the so-called "Natural Method" of teaching languages.<sup>1</sup> This method, we are told by its votaries, should and must supersede all others, for the reason that it alone is the true one. In the preface to Deutsch's German Reader, a recent publication of D. C. Heath & Co., we read the following, which is a fair sample of what is claimed for this method. "It is now conceded by most teachers, that in learning any foreign language little is gained by beginning with the study of the grammar, and that the most successful method is the natural one by which a child learns to speak its own language, that is, by constant practice in conversation. A mass of grammatical rules at the outset renders the subject dry and uninteresting, etc."

Now what is conceded is merely this, that to teach any one to speak a language, the learner must be given practice in speaking, and the more the better. Then, with reference to the observation about the learning of grammar, we may remark that the study of language should be interesting, and will be made so in the hands of the good teacher. But even if the pupil should have to learn at times some hard and dry facts, what of that? The effort will benefit him, for he will thus form habits of close application, and acquire a taste for work which will be of great use to him in after years. The charge of difficulty or dryness is not, then, in itself a valid objection to the study of grammar.

But, after all, the real point of dispute is not so much as to the best method of effecting a

given end, but rather as to the end to be accomplished. During the average school or college course, the teacher cannot possibly give his pupils a complete mastery of a foreign language, both in its spoken and written forms. Which then of these disciplines shall he emphasize? The uneducated public regard speaking as the chief thing, but we may ask, of what precise value to the average graduate is the ability to speak a foreign language? The value, if it exist, must be either practical—used in the sense of commercial—or educational. Now, we admit that he who can speak two languages fluently and well has a great advantage in many parts of our land over the man who can speak but one. But can our schools even by the use of conversational methods, impart this ability? We reply, that they cannot, and that, even if they could, life in a German family would effect the same end better and in much less time. To learn to speak a language, one must live for months, or even years, among those speaking it. Conversation for a few minutes on certain days of the week will not suffice, except to give the pupil facility in the use of certain class-room phrases, outside of which he will be helpless.

We conclude, then, that the commercial value of teaching to speak a foreign language in school is very small indeed. What, we ask, is its educational discipline? We reply, that the man who has command of several languages is not necessarily cultured. No one need go far to prove the truth of this. The boy learns by practice to use short-hand, but gains thereby no new ideas. The acquisition, moreover, can be, and is in most cases very speedily lost, leaving the pupil, for whom we have shown it has no educational value, with nothing to show as the fruits of study. I hold, notwithstanding, that language study is very valuable, and that its worth lies not in learning to speak but to read the language. We thereby come to know the intellectual life of another people, and are brought into close contact with the great of other lands and other days; or by a scientific study of the language itself, our intellectual powers are developed and strengthened. Thousands who cannot speak any foreign language are yet immeasurably indebted to their linguistic studies.

<sup>1</sup> Abstract of a paper on *Observations upon Method in the Teaching of Modern Languages*, by PROF. CALVIN THOMAS, of the University of Michigan.

The method, then, in teaching a foreign language in school or college should be thorough and scientific. The pupil must acquire the fundamental facts of the language, and be introduced to its literature. Thus he will have a foundation for further studies. Some colloquial practice is desirable, and to obtain a proper "Sprachgefühl" certain phrases and idioms must be memorized. This work should not be merely imitative, but exercise the intellect of the pupil, and should be treated not as itself the end, but as a means to the true end, which is, literary and linguistic scholarship.

*Le Romantisme français*, a selection from writers of the French Romantic school, 1824-1848, edited for the use of schools and colleges, by Thomas F. Crane, A. M., Professor of the Romance languages in Cornell University, is a very neat and handy little volume of some 400 pages, published by G. P. Putnam and Sons, New York, 1887. It consists first of a somewhat compressed introduction of twenty-eight pages, treating of the earlier phases of French literature and the rise of the Romantic school. The author has probably said all that could be said in the short space he has allowed himself, but a slightly fuller treatment would have been entirely in keeping with the purpose and character of the book. A "List of works to be consulted" follows, occupying nine pages. This is a useful feature; but is not, of course, intended to be exhaustive. The author has shown wisdom in selecting a bibliography the greater part of which will be at the disposition of the American student in any reasonably well appointed library. The selections are drawn from Victor Hugo, (who supplies two-fifths of the whole), Alfred de Musset, George Sand, Honoré de Balzac, Prosper Mérimée, Théophile Gautier and Sainte-Beuve, and consist of both prose and poetry, chiefly the former. They are well selected as to style and quality, though possibly in some cases selections might have been found more likely to interest the younger student. Some of them, however, are very happy, as tending to show the objects and aims of the Romanticists from within, that is, from their own utterances, notably in the case of some of the extracts

from Victor Hugo and Théophile Gautier. The following sentence (Introduction p. xi.) is liable to cause a misapprehension as to the earliest periods of the Romance literatures: "The French, in common with other peoples of Latin extraction, had during the middle ages a flourishing national literature reaching back to the tenth century and representing every form of composition in prose and verse." A body of notes, not too full, completes a volume which promises to be useful for schools and colleges.

The last number of *Romania* contains, from the pen of Professor J. Stürzinger, of Bryn Mawr College, a detailed notice of the articles bearing on the Romance languages included in Vol. I. of the *Transactions of the Modern Language Association of America*, and also of the Romance contributions to Vol. I. of MODERN LANGUAGE NOTES. In *Englische Studien*, X. Band, 2. Heft, appears an article by Professor H. S. White, of Cornell University, entitled 'The Modern Languages in America.'

We would call the attention of those of our readers who are interested in methods, to the clear discrimination and succinct statement of the objects of modern language-teaching as presented by Professor F. V. N. Painter (Reno College) in his article: "Methods of teaching Modern Languages," published in the *Boston Journal of Education*, for April 21. Could the purpose for which a language is studied be thus constantly kept in view and no arrogant claims set up for a single system as the panacea of linguistic ills, we should soon reach a stage of pedagogical development in this work that would be the envy of the present mockers at certain methods whose *raison d'être* ought to be confined within strictly defined limits. We need to keep a closer watch over the boundaries of our method territories.

It is a source of great pleasure to be able to announce that the Council of the American Dante Society have made arrangements for the publication of Professor E. A. Fay's *Concordance to the Divina Commedia*, on which he has been steadily at work for the last three

years (cf. MODERN LANGUAGE NOTES, Vol. I., p. 14).

The *New Englander and Yale Review* for April, contains an interesting account of the contents of Wilhelm Scherer's library, which was recently bought by the Adelbert College of Western Reserve University, Cleveland, Ohio. Corresponding to the various interests of Scherer's broad and commanding mind, the library represents not only Germanic philology but also other sciences such as Comparative Philology, History, and Philosophy. It is believed to be one of the finest collections in Germany. The total number of volumes is about 12,000, the price paid being 28,000 marks. While heartily congratulating Adelbert College on its acquisition of such a treasure, we hope that this library may be made accessible to the students of Germanic philology in America, since it is so obviously the wide and proper use of a library, not its mere possession, which renders any collection of books really valuable.

Professor A. Ingraham (New Bedford, Mass.) sends us a few interesting illustrations of what he happily entitles "Yankee Greek." The first is found in Frank R. Stockton's 'Our Story': "She was in a certain way a *floraphobist*, and took an especial delight in finding in foreign countries blossoms which were the same or similar to flowers she was familiar with in New England." A perfect parallel to which is furnished in the Boston *Transcript* of April 11, 1887: "An influential English literary journal asserts that every good book published in England has three readers in the United States to one in England. This is not *Anglophobia*, but owing to American literary discernment," etc.

August Hettler, Publisher (Berlin S. W., 29) has recently brought out *A Historia das Cavalleiros da Mesa Redonda e da Demanda do Santo Graal*, an important work belonging to the fifteenth century and the only manipulation of the Graal saga on Iberian territory. The editor, Professor Karl von Reinhardtstötner (Munich), gives us here the text only, according to the Vienna MS. 2594, which is to be followed by a second volume contain-

ing commentary, exegetical material, etc. Price, 7,50 marks.

A new translation of Dante's *Convito* has been announced as in preparation in London by Miss Kate Hilliard, an enthusiastic worker in Dante lore.

Alphonse Daudet's interesting novel, *Numa Roumeslan*, has been dramatized and played with great success at the *Gymnase* theatre, Paris.

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#### PERSONAL.

Dr. Francis B. Gummere, of the Swain Free School, New Bedford, Mass., expects to pursue studies in Scandinavia during the Summer months. He has just accepted a call to the chair of English in Haverford College, Pa.

Morton W. Easton, Professor of Comparative Philology and Instructor in French, in the University of Pennsylvania (Philada.), was recently appointed Adjunct Professor of Greek in the same institution.

In a letter received just as we were going to press, Professor Storm (Christiania) remarks with reference to his *French Dialogues*: "My book has had an unexpected success here; the first edition has been nearly exhausted in three months, and I am just revising it for the second."

Professor H. Schilling, of Wittenberg College (Ohio), recently delivered a successful course of lectures on the German "Volkslied" and "Shakespeare in Germany" at the Indiana State University (Bloomington), to which he had been invited by the authorities of that University. The lectures on the "Volkslied" were given in German, before one of Professor von Jagemann's classes.

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#### OBITUARY.

FRANCISQUE XAVIER MICHEL, the veteran editor of Old French texts and author of works on subjects antiquarian and literary, died in May, 1887. He was born in 1809 at Lyons, where he began his studies, but for their completion repaired to the Collège Charlemagne

at Paris. After a short period spent in writing for the journals, and in the composition of a couple of historical novels, M. Michel turned his attention almost exclusively to antiquarian researches, and between the years 1830 and 1833 edited several unpublished Old French texts. In 1835 he was commissioned by M. Guizot, at that time Minister of Public Instruction, to make researches respecting French history and literature in the libraries of England, and received in 1837 a similar commission to Scotland. Decorated the following year, M. Michel was called in 1839 to occupy, as *agrégé*, the chair of Foreign Literature in the Faculty of Letters of Bordeaux, and was promoted to a full professorship there in 1846, having obtained his doctor's degree in that year at Paris. A complete list of M. Michel's publications, original and textual, would be beyond the limits of this notice. Many of them were brought out under the auspices of learned societies in France and England. Among his earliest text-editions were the *Chronique de Duguesclin* and the *Chansons de Coucy* (1830), the *Roman de Mahomet* and the *Roman du comte de Poitiers* (1831), the *Lai d'Ignaurès* (1832), the *Lai d'Havelok le Danois* (1833), *Hugues de Lincoln*, *recueil de ballades anglo-normandes et écossaises* and the *Roman de la Violette* (1834), *Tristan* (1835), *Charlemagne* and the *Bibliothèque anglo-saxonne* (1836), the *Chroniques anglo-normandes* and the *Chroniques des ducs de Normandie* (1836-'44), and many others of a similar nature in later years. Perhaps the most noteworthy of these editions, from the importance of the text thus first brought to the acquaintance of scholars, was that of the 'Song of Roland,' published in 1837 under the title: *La Chanson de Roland ou de Roncevaux, du XI<sup>e</sup> siècle, publiée pour la première fois d'après le manuscrit de la Bibliothèque Bodléienne d'Oxford*, par Fr. Michel, Paris, in-8°. His original works cover a wide range; among them may be mentioned, *Histoire des races maudites de la France et de l'Espagne* (1847), *Etudes de philologie comparée sur l'argot et sur les idiomes analogues en Europe et en Asie* (1856), and *Le Pays Basque, sa population, sa langue, ses mœurs, sa littérature, sa musique* (1857). His edition of the *Roman de la Rose* (Paris, 1864) was merely a reproduction of that of Méon, 1808. M. Michel had also translated into French the works of Sterne and Goldsmith, and a selection from the writings of Shakspeare. As lately as 1882 he brought out 'A Critical Inquiry into the Scottish Language, with the view of illustrating the rise and progress of civilisation in Scotland.' M. Michel was a corresponding member of the French *Académie des Inscriptions*, and member of the French and British Antiquarian Societies, and of many other learned bodies in England and on the Continent.

## JOURNAL NOTICES.

**IL PROPUGNATORE ANNO XX. DISPENSA I E 2 (GENNAIO, FEBBRAIO — MARZO, APRILE).**—**Ilorgognoni**—Davanti alle porte della *Città di Dile*.—**Di Pietro**, Salvatore. Sulla necessità di studiare bene la propria lingua.—**Pagana di Diamante**, Vincenzo. Pietro dalle Vigne in relazione col suo secolo.—**Mola**, Alfonso. Le scritture in volgare dei primi tre secoli della lingua, ricreate nei codici della Biblioteca Nazionale di Napoli.—**Restori**, Antonio. Osservazioni sul metro, sulle assonanze e sul testo del *Poema del Cid*.—**Stiliani**, Carlo, Niccolò Franco.—**Fattori**, Marino. Delle cause che hanno conservata la Repubblica di S. Marino.—**Fossana**, Francesco. La Rotta di Roncisvalle nella letteratura romanzesca italiana del cinque cento.—**Clavarella**, Enrico. Cariteo e le Sue "Opere Volgari."

**REVUE DES DEUX MONDES: 1<sup>ER</sup> FEVRIER.**—**Jussaud, J. J.** Le roman au temps de Shakespeare. [Excellent article on the origins: Lilly, Greene, Sydney and Nash].

**15 MARS.**—**Bavaisson, F.** La philosophie de Pascal. [Writer finds in the 'Pensées' the principles of a true philosophy].

**15 AVRIL.**—**Levy-Bruehl.** Les idées politiques de Herder.

**1<sup>ER</sup> MAI.**—**Brunetiere, F.** Sur un buste de Rabelais.

**LA NOUVELLE REVUE, 15 MARS.**—**Haluffe, A.** Le Père de Molière. [Biographical sketch].

**15 AVRIL.**—**Lacour, L.** Le théâtre de Victor Hugo. Supports the common view that the drama of Hugo is his least durable work.

**REVUE CRITIQUE, No. 6.**—**Haym, R.** Herder nach seinem Leben und seinen Werken. II. (A. Chuquet).

**No. 8.**—**Mare-Monaler**, Histoire de la littérature moderne: I. La Renaissance, II. La Réforme. (Ch. Joret).

**No. 10.**—**Schwan, E.** Die altfranzösischen Liederhandschriften. (Ant. Thomas).—**Scarbo**, Sul dialetto calabro. (Ant. Thomas).

**No. 11.**—**Nyrop, K.** Storia dell' epopea francese. (Ant. Thomas). Review of the Italian translation.—**Ruhle, A.** d'Aubigné, Histoire Universelle I. (1553-9). (T. de L.). Edition undertaken by the French Historical Society.

**No. 13.**—**Geffroy, Mme. de Maintenon** d'après sa correspondance authentique. (T. de L. and G. M.).—**Fleury**, Essai sur le patois normand de la Hague. (X).

**No. 14.**—**Grober**, Grundriss. (Ant. Thomas).

**No. 15.**—**Barmesteter.** La Vie des Mots. (V. Henry).—**Racine**, Les Plaideurs (A. Delboulle). Two new editions favorably commented.—**Hoy, Ch.** Oeuvres de Louise Labé. (T. de L.). Foundation for future work.

**No. 16.**—**Cadet, F.** L'éducation à Port-Royal (A. Delboulle).

**No. 17.**—**Mabrenholtz, R.** Vie et Oeuvres de Voltaire. (Ch. J.). **Krellen**, Voltaire. (Ch. J.).

**REVUE DU MONDE LATIN. AVRIL.**—Hilster, A. Etudes et Souvenirs. Médée (of Legouvé).

**REVUE POLITIQUE ET LITTÉRAIRE, NO. 14.**—Faguet, E. Victor Hugo et ses derniers critiques. (Paul Stapfer and Ernest Dupuy).

**NO. 16.**—Dreys, P. La Fontaine de la noix, légende picarde.

**ZEITSCHRIFT FÜR NEUFRAZÖSISCHE SPRACHE UND LITTERATUR. IX.**—1. Schaumburg, K. Die Farce Pathelin und ihre Nachahmungen.—Mahrenholtz, R. Clément von Dijon in seinem Verhältniss zu Voltaire.—Muench, W. Die Kunst des Uebersetzens aus dem Französischen.—Behrens, D. Grammatische und lexikalische Arbeiten über die lebenden Mundarten der langue d'Oïl et der langue d'Oïl.

**LITERARISCHES CENTRALBLATT, NO. 17.**—Crane, Italian Popular Tales. (Rho. K&S.).

**NO. 18.**—Schnehardt. Romanisches und Keltisches.

**FRANCO-GALLIA. APRIL.**—Goettlich. Die nordwestlichen Dialekte der Langue d'Oïl.—Fleury. Essai sur le patois normand de la Hague.—Bornhak. Geschichte der französischen Litteratur. (A. Kressner). Middle Ages lacking and Renaissance and seventeenth century poor.

**DEUTSCHE LITTERATURZEITUNG, NO. 6.**—Selbach, L. Das Streitedgedicht in der altprovenzalischen Lyrik. (O. Schultz).

**NO. 9.**—Larroumet, G. La Comédie de Molière. (H. Mahrenholtz). [Excellent study but maintains old view of Madeline Béjart].

**NO. 10.**—Mochlus, Th. Kormakssaga. (E. Köbling). Thiemann (Th.), Deutsche Cultur und Litteratur des 18ten Jahrhunderts im Lichte der zeitgenössischen italienischen Kritik. (Max von Waldberg). [Unfavorable].

**NO. 11.**—Stern, A. Die deutsche Nationallitteratur vom Tode Goethe's bis zur Gegenwart. (Minor). [Supplement to Vilmar; poor].—Elza, K. Notes on Elizabethan dramatists. III. Series. (G. Sauzer).

**NO. 12.**—Cosquial, E. Contes populaires de Lorraine (H. Varnhagen). [One of the best works on the subject yet published].

**NO. 17.**—Antona-Travasi, Lettere disperse e inedite di Pietro Metastasio. (R. M. Werner).

**NO. 18.**—Sallwack, E. von, Fénelon und die Litteratur der weltlichen Bildung in Frankreich, etc. (C. Andeac).—Lehman, E. Die Altfranzösische Liederschriften (F.).

**NUOVA ANTOLOGIA. FASCICOLO IV.**—Chiazzini, C. La società inglese al tempo dello Shakespeare. [Affirmation of James' judgement]. Varietà. Canti editi e inediti del popolo romanesco. (Marriage gift by the mother of the poet Leopardi in 1828).

**FASCICOLO V.**—Muscoignat, F. Nel Centano del poeta Luigi Uhland.

**FASC. 6.**—d'Arenals, T. Un attore francese in Italia—Coquelin aîné.

**FASC. 7.**—Nunziante, F. Il Cavalier Marino alla Corte di Luigi XIII.

**DEUTSCHE RUNDSCHAU. MAERZ.**—Huebner, E. Antonio Canovas del Castillo als Schriftsteller.

**CONTEMPORARY REVIEW. MARCH.**—Pennell, E. R. Decline and Fall of Dr. Faustus. The legend in English.

**APRIL.**—Castelar, E. The Call of Savonarola.—Quilter, H. The decline of the drama.

**ANDOVER REVIEW. MARCH.**—Everett, C. C. The Poems of Emerson.—Tolman, A. H. The Laws of Tone-Color in the English Language.

**NEW PRINCETON REVIEW. JANUARY AND MARCH.**—Fiske, J. S. Victor Hugo. [Two articles reviewing the works of the author from an independent point of view].

**NATIONAL REVIEW. MARCH.**—Sharp, W. Rossetti in Prose and Verse.

**APRIL.**—Oxenham, H. N. Mme. de Maintenon.

**MAY.**—Hitchman, F. Lothair and Endymion. Genesis and analysis.—Paul, F. A French Critic on Victor Hugo. Agrees with Brunetière.

**ROMANIA, OCTOBRE, 1886.**—Hedler, J. La mort de Tristan et l'œuf, d'après le m. fr. 103 de la Bibliothèque nationale comparé au poème allemand d'Eilhart d'Oberg.—Lutoslawski, W. Les Folies de Tristan.—Sudre, L. Les allusions à la légende de Tristan dans la littérature du moyen âge. La Folie Tristan du ms. de Berne, p. p. H. Morf.—Suederhjelm, W. Sur l'identité du Thomas auteur de Tristan et du Thomas auteur de Horn.—Paris, G. Note sur les romans relatifs à Tristan.

**ZEITSCHRIFT FÜR DEUTSCHES ALTERTHUM. VOL. XIX. PART 2.**—Luebke, H. Die Berliner fassung des puppenspiels vom doctor Faust.—Schuenach, L. Urkundliches über die spielleute in Tyrol.—Schultz, O. Reinmar v. Hagenau und Auboin de Sezane.—Baechold, J. Beiträge zur S. Gallischen litteraturgeschichte.—Kochendörffer, K. Bruchstücke eines gebetbuches.—Frank, J. Heliand v. 2.—Bremer, O. Ahd. ero.—Dettler, F. Nahamavali.—Olsen, Waldemar. Vierzellige gliederung in Otfrids Evangelienbuch.—Stosch, J. Zu Otfrid.

**SHAKESPEARIANA. APRIL.**—Benton, Anna E. Biblical and Religious Allusions in Richard II.—Vining, E. P. The Gunther Folio and Autograph.—Wyman, W. H. Recent Shakespeare-Bacon Literature.—Thom, W. Taylor. A School of Shakespeare; Henry IV, Part I.—Notices of Shakespeare Societies.—The Drama: Verdi and Otello; Shakespeare in Pantomime; Mr. Irving's Reading of Hamlet; Adapting Shakespeare.—Review: Hugo's William Shakespeare, transl. by Melville B. Anderson (Appleton Morgan).

**MAY.**—McMahan, Anna B. The Drama and the Stage.—Roife, W. J. Shakespeare at School.—Simpson, R. Henry IV.—Thom, W. T. A School of Shakespeare I and 2 Henry IV.—Notices of Shakespeare Societies.—The Drama: Modjeska in Twelfth Night.

# MODERN LANGUAGE NOTES.

Baltimore, November, 1887.

## CONTRIBUTIONS TO SPANISH GRAMMAR, II.

### I.—INDEFINITE PRONOUNS.

*Cada uno*, which grammar has thus far treated exclusively as a substantive pronoun (cf. Diez, Rom. Gramm. III, 4 90; Wiggers, §37, 1; P. Förster, §308), was frequently employed as an adjective in the older stages of the language down through the sixteenth century and occasionally even later; a use which is in accordance with the original distributive force of *cada* (Greek *κατα*). Unless otherwise stated, our illustrations, which do not claim completeness, are quoted from Rivadeneyra's Biblioteca de Autores Españoles.

*En cada una casa* que matassen cordero, Sacrif. 148.—*Et cada una* virtud de los pannos demostrar, Alex. 88.—*De cada una tierra* presentes sennalados, *ibid.* 2354.—*Et dicen* que dos cosas estan bien a *cada un home*, Cal. é Dymna, p. 12.—Sabe que *cada un home* ha su medida e su prez, p. 20.—E si quesiéremos tomar la cuenta destas pasiones por menudo de *cada un home*, fallarémolos que son sin cuenta. Cast. é Doc., c. 67.—E asi todo home que quiere ser bueno, debe contra *cada un pecado* guerrear con una virtud, *ibid.* c. 68.—*En una tierra* habian por costumbre que *cada un año* facian un señor, C. Luc. c. 49.—*Darian una gran suma de doblas en parias cada un año* de quantos gelo acordasen, Crónicas de los Reyes de Castilla, III, c. 17; 39.—Y quedó obligado á dalle *cada un año* largas parias, Laz. de Tormes (Luna), c. 13.—*En esto se pasa desde primero de enero hasta fin de diciembre de cada un año.* Guz. de Alf. I, 3, 7; cf. II, 1, 6; II, 3, 2; II, 3, 4.—Ayúdeme en esta guerra cada hombre hijodalgo con cinco maravedis, cada uno en *cada un año*, Wolf y Hofm., Primavera, I, 193.—*Cada un día* imagino como en aquel vos miré, Juan Manuel de Portugal, A su dama.—Y dende en adelante en *cada un año*, Morel-Fatio, L'Espagne, p. 65.—Déles órden que *cada un año* viniesen á

verme. Pers. y Sigism. II, c. 20; 22.—Hecha la primera ofrenda en la ciudad y linajes el día de los Reyes en *cada un año*. Don. Hablador, c. 11.—It will be seen from the above instances that this adjective use of *cada uno* is in the later periods of the language confined to the phrase *cada un año* which is even found in a modern writer. Te prometo, santa bendita, colgar *cada un año*, una piñecita de plata en tus aras, para que atestigué el milagro, Fern. Cab., Familia de Alvareda, p. 33 (Broekh. ed.). In the Poema del Cid *cada uno* is employed substantively in all the ten passages in which it occurs.

Besides *cada uno* we find *cada el* employed adjectively in earlier Spanish in the adverbial phrase *cadal día* (*cada el día*) 'daily.'

Andamos *cadal día*, nunca vos alcançamos. Libro de Apoll. 522.—Para que a vos sirva *cadal día* lo avivo, JRoiz., 1319.—Ca si bien catate verá cuantas mercedes Dios le face *cadal día*, Libro del Caballero, c. 20; cf. c. 38.—Ca sabed que del día que home nasce fasta que muere, seyendo sano, et sin otro embargo, *cadal día* se paga mas del vino et *cadal día* lo ha mas mester, et *cadal día* le empesece mas, Libro de los Castigos, c. 2.—Et dígovos que ó decir que un Emperador fué que *cadaldía* cabalgaba ó cazaba ó folgaba con sus gentes, Libro de los Estados, c. 59; *ibid.* c. 67, 91, 94, 97; part II, c. 41.—Los muchos servicios que de vos y de vuestro marido en esta casa recibimos de *cadaldía*, El Patrañuelo, 1; *ibid.* 19;—y *cadaldía* deshago mil castillos en el viento, Morel-Fatio, L'Espagne, p. 502.

The substantive pronoun *cada uno* may take its verb or reflective pronoun in the plural, according to which the rule of singular predicate laid down by Wiggers, §37 and P. Förster, §308, must be modified. Quando salie le el sol, ques tornasse *cada vno* don salidos son, P. C. 2112.—*Cada vno* por si sos dones auien dados, *ibid.* 2259. A *cada una* dellas do les ce marcos de plata, *ibid.* 1766.—Procurando *cada uno*, no de ofender á los contrarios, sino de salvar á sí mismos. Cerv., Galatea, l. II.

The adjective pronoun *cada* may be followed by a plural verb:

Porque en *cada* suspiro,  
Que en efecto son aire,  
Camaleón de amor,  
Se muda mi semblante. Calderon, Eco y Narciso, II.

Nouns used as indefinite pronouns, (Cf. MODERN LANGUAGE NOTES, May, 1886).

*alcorán* de Mahoma, the Koran of Mahomet. La ciencia que por el camino me habeis predicado, ha sido *alcorán* de Mahoma (nothing). Guz. de Alf. II, 2, 6.

*alfiler*, pin. Sin faltar ni un *alfiler* de toda ella (la bolsa), *ibid.* II, 3, 6.

*arista*, beard of corn. Canonista y no legista, no vale una *arista*. Proverb.

*demonio*, demon. Nosotros tenemos unos vecinos que no valen un demonio. Gil Blas. III, 1.

*fuelle*, skin. Que non ualien X fuelles los que eran ficados. Alex. 1876.

*hebillita*, small buckle. Sin faltarme tilde ni *hebillita* de hombre. Guz. de Alf. I, 2, 6.

*letra*, letter. Mastal cual no le perdonó *letra* (al pan). Guz. de Alf. I, 2, 3.

*manzana*, apple. Non dariedades por su uestidura una *manzana madura*. Maria Egypt.

*pelo*, hair. Ninguna cosa hay al mundo que me ponga espanto ni desquilate un *pelo* de mi animo. Guz. de Alf. II, 1, 6.

*quilate*, carat. Antes muriera de hambre que bajar escalones in faltar un *quilate* de su punto. Guz. de Alf. II, 1, 2.

*sardina*, sardine. No son mas preñados que *la seca sardina*. JRoiz. 794.

*miseria*, a misery. ¿Nunca te regala ese padrino *miseria*? Fer. Cab. Lágrimas, p. 192 (Broekh. ed.)

## 2.—ADVERBS.

How distinctly the adverbial suffix *-mente* was felt in early Romance speech as a noun meaning "manner," is among other things shown by the fact that prepositions were employed in connection with it. This use, though adverted to by Carolina Michaelis some years ago (Herrig's *Archiv*, vol. 65), has, as yet, not found recognition in Romance grammar. The prepositions used with *mente* in Spanish are *á*, *en*, *por* and *de*, of which the latter is by far the most frequent.

Examples with *á*:

Pedidas vos ha e rogadas el myo sennor Alfonso,  
*A tan firme-mente* e de todo corazon. P. C. 2201-2.

*A tan piadosamente* la reclamó, e dixo. Egipc. S. Maria

E aderezçaron el uno contra el otro, e ferieronse *á tan rezia mente* que quebraron en si las lanzas. Crónica del Cid, c. 8 (ed. Huber).

Portuguese: Lle ensinou Deus *a boa mente*.

Pratica de tres pastores, 467 (Herrig's *Archiv*, vol. 65).

Examples with *en*:

Esto dixo donna Endrina, esta duenna de prestar, Onra et non desonra *en cuerdamiente* hablar.... JRoiz, 653.

Luego en primera miente

Dios onrró el buen estado, . . . P. de Alf. XI. 1596;  
cf. 2102; 2278.

Jamas nunca fará

*En escondida mente*

Cosa que le pesará

Sabiendolo la gente. Prov. Moral. 413.

Conociendo cuáles eran los habitantes, por la política con que son gobernados, y en la observancia que á sus leyes tienen, y en cuán *inviolablemente* son guardadas, Guz. de Alf. II, 2, 1.

Example with *por*:

*Por tan billada-mente* ven, erreyes del campo:

Commo si los falasse muertos aduzir-se los cauallos.

P. C. 1863-4.

Examples with *de*:—This preposition is especially frequent in the expression *de buena mente* which is synonymous with *de buena gana*, 'willingly.'

El infante don Sidios era de oriente

.....

Queries con Alexandre iuntar *de buena miente*. Alex. 1244.

Otorgatme ya sennora aquesto de *buena miente*

Que vengades otro día a la fabla solamente. JRoiz, 650.

Compare Santa Maria Egipc.; Rimado, 355, 1287; San Dom. 565; San Mill. 90; Sacrif. 219; P. de Alf. XI, 430, 1013, 1543; Cast. é Doc. c. 6, 81; Libro de los Estad. c. 12, 45; Libro del Cab. c. 19; Cab. et Escud. c. 23; Conde Luc. c. 25, 26; 38. E á todo home del mundo que quiesiese algo rescibir dél, *de mejor mente* gelo daba que lo él tomaba, Cast. é Doc. c. 55.—E otrosí que en ningund tiempo nunca le sirvieron *de mejor miente* que estonce, Crón. Alf. X, c. 21.—Ellas vinieron *de muy mala mente* oyr mis cançiones que son dolorosas, Danza de la Muerte.—Dan nos lo *de mala mente* a uno que la fruenta suda. Rimado, 355.—Et creed, señor, que non quesiemos tomar esta ley muy *de ligera mente*, Libro de los Estados, c. 45.—

Portuguese:

E tomái este presente

Que vos dou com devocão,

Pouco, e *de boa mente*. Pratica de tres pastores,  
1006-8. (Herrig's *Archiv*, vol. 65.).

Nascendo *de novamente*, *ibid.* 463.



## 3.—CONJUNCTIONS.

*Lo que* is found as a conjunction of time meaning 'as long as,' 'as soon as:' Pidiendo el conde de la Torre á Don Cleofas y al Cojuelo que honrasen aquella junta *lo que* estuviesen en Sevilla, Guevara, Diablo Cojuelo, p. 41. In the sense of *luego que* it seems to be quite common in South American Spanish: *Lo que* la noche se puso oscura, hice fuerzas para levantarme y me levanté, Mansilla, Escursion á los Indios Rapqueles I, 38; Mas tarde, *lo que* nos quedamos solos, le conté á mi madre lo que me habia pasado, *ibid.* I, 138; Se puso á acomodar su archivo y *lo que* estuvo en órden, cerró el cajon, *ibid.* II, 30; ¿Y qué dirán en el Río 4º los cristianos *lo que* sepan que vuelvo sin Macias? *ibid.* II, 180; El cencerro de las tropillas me servia de guía; mi caballo iba brioso *lo que* le oía y rumbeaba al fin para la querencia, *ibid.* II, 232.

## 4.—SOME CASES OF ATTRACTION.

When the relative pronoun *que* is construed with a preposition, this latter is often anticipated in the writer's mind before the antecedent, in which case it is either put in both places or, as occurs more frequently, omitted before the relative. This retrogressive attraction of the antecedent by the prepositional relative has recently been adverted to by A. Tobler (Gröber's *Zeitschrift* VIII, 489) but is not mentioned by Diez, III, 4 379-382, nor is it either fully or accurately treated in our Spanish grammars (cf. Wiggers, *Gramm. d. Span. Sprache*, §32, b). From the collection of illustrations given below, to which those quoted by Tobler, l. c., may be added, it will be seen that the construction in question was rather more common in the writers of the sixteenth and seventeenth centuries than would appear from Tobler's remark: "ein Verfahren wie es im Spanischen bisweilen entgegnetritt;" and furthermore that it occurs mostly with the verbs *saber*, *ver*, *decir*, *considerar* and a few others of a similar meaning. The subject becomes prepositional: La diferencia sola fué ser *en* el tiempo *que* vivió el buen viejo en lo publico, y el extranjero en lo secreto, el verdadero. Guz. de Alf. I, 1, 2; *Con* esto y *con* la dulzura *que* me lo habian contado y malas entrañas *con* que lo habian hecho, sin pesarle ya de

otra cosa, mas de haberles parecido poco, me hacia considerar y decir, *ibid.* I, 2, 8; Cosa es fácil; otra es *en* la *que* reparo, *ibid.* I, 2, 9. Pero por mas que aguardaba, el otro *en* lo ménos que pensaba era *en* acudir á la cita. Fer. Cab. La Gaviota, II, c. 4.

The direct object of the verb is still more frequently affected by the construction of the relative, notably with the verbs *decir*, *considerar*, *saber*, *ver* and a few others of similar meaning: El mayordomo viendo *en* el mal caso que habia caído, . . . urdió otra peor, Patrañuelo, 7; La presentó á su mujer la marquesa contándole *de* la suerte *que* la habia hallado, *ibid.* 21; Echó de ver *con* el cuidado *que* la miraba. Guz. de Alf. I, 1, 2; Considera *del* modo *que* quisieras las fiestas, *ibid.* I, 1, 7; No sabiendo *en* lo *que* habia de parar, se reia ahora sin hallar palabra, *ibid.* II, 1, 3; ¿Consideras bien *de* la manera *que* labran aquí sobre sano á los que tratan de cobrar su hacienda, *ibid.* II, 2, 5; Mas por no romper la plática hasta ver *en* lo *que* paraba, estuve quedo y advertido, *ibid.* II, 2, 5; Señores, ya vuestras mercedes han visto. . . *de* la manera *que* aquesto mal hombre me niega mi hacienda? *ibid.* II, 2, 6; No será posible decirle con palabras *de* la manera *que* aquella noche me sacó de Jénova, *ibid.* II, 2, 8; Otros decian á voces á Dios *en* lo *que* le habian ofendido, *ibid.* II, 2, 9; Ves aquí *en* lo *que* acabó tan esclarecido linaje! Villegas, Historia del Abenc. p. 508; Que echase de ver *de* la manera *que* estaba, D. g. I, 35; A quien mis criados dijeron *ver en* el termino *que* yo quedaba. Pers. y Sigism. II, 20; Vuelve los ojos á mi astrólogo y verás *con* las pulgas é inquietud *que* duerme, Guevara, Diablo Cojuelo, p. 24; Yo dije arriba *de* la forma *que* los tres pastores con su medrosa fuga habian al ligero caballo alborotado. El Español Gerardo, p. 122; Por ver *en* lo *que* semejante ocasion paraba, *ibid.* p. 140; En cuanto hasta no descubrir á don Rodrigo y asimismo lo que los tres pastores decian y *de* la suerte *que* le habian hallado, *ibid.*; deseoso de saber *en* lo *que* mis cosas habian parado, *ibid.* p. 169; Aguardando *en* lo *que* pararian, *ibid.* p. 184; Viendo *de* la suerte *que* aquel hombre partia, *ibid.* p. 220; A quien encargándole por diligencia principal que supiese *en* lo *que* habian parado mis des-

gracias, *ibid.* p. 238; Con que no me fué dificultoso saber *en lo que* la hermosa esclava había parado, *ibid.* p. 238; Sabe Dios *con* el miedo y pena *que* yo estaba, Don. Hablad. I, c. 4; Para ver *del modo que* se traía, *ibid.* I, E. 6; Llamó á sus hijos, á quien, diciéndoles las obligaciones que le tenían, y *en la que* estaban de ser hombres de bien . . . *ibid.* c. 10; En breves razones le quiere decir quién soy y á lo *que* he venido, *ibid.* II, c. 1; yo había profetizado *en lo que* habían de parar, *ibid.* c. 9; Si tu supieras, Brigida, respondió él, *en lo que* por tu tia me he visto esta noche. Tirso de Molina, Los tres maridos burlados, p. 486; Dios sabe *con* el temor *que* tomo estado, Garduña de Sevilla, c. 13; Dijole Rufina *en* el estado *que* estaban las cosas, *ibid.* c. 15; Contarle *en lo que* me ocupaba en esta corte. Esteb. Gonz. c. 3; Riéndose de ver *con* el recato y guardia *que* me habían traído, Esteb. Gonz. c. 12; Enterrecido de ver *con* la poca razon *que* vos tenían de aquella suerte, *ibid.* c. 13; Hasta decirle *en* el estado *en que* me hallaba. Solórzano, El Disfrazado, p. 251; Escribió *con* la pena que estaba, *ibid.*; Dijole la correspondencia y asimismo *con* el fin *que* se continuaba, *ibid.* p. 254; El marques dixo *en* el estado *que* dexava el Albaycín, Morel-Fatio, L'Espagne, p. 94; Sin saber *en lo que* ha de parar, *ibid.* p. 111; Porque lo entienda y sepa *con lo que* me he de aquietar, *ibid.* 119; Mire V. S. *en lo que* a parado tanta paziencia, *ibid.* p. 150; Sé muy bián e lo *que* te empeñan esas dos circunstancias, Gil Blas, III, 7; Pero yo no pude resistir á la curiosidad de ver *en lo que* paraba aquel negocio, *ibid.* III, 8. Sé por amigas mías *con* la perfidia, con la que ayudados de sus fieles consejeros los abogados y escribanos, hunden el puñal en las entrañas de sus caídas víctimas. Fer. Cab. Lágrimas, c. 11; ¿Saben ustedes á lo *que* esto equivale? Revista Contemp., 1887.

Here and there cases are found where a preposition properly belonging to both the antecedent and its relative is put with either the one or the other alone: Aun hay, Gerardo, llegando á considerar aquestas cosas tiemblo *la turbacion* y espanto *con que* entónces se confundió mi alma leyendo una y mil veces las razones de aquel papel, El Español Ger. p. 252; No hace daño tener amistad *con* los

*que* se ha de caminar. Don. Hablad. I, 13; Mas *que con* la ceguedad *que* le amaban y confianza que hacian de los dos, no se había echado de ver ni puesto sospecha en ello. Guz. de Alf. I, 1, 2.

#### 5.—COMPARATIVE FORMULAS.

When a quality is to be designated as existing in too high a degree to admit another besides it, the Latin expresses this by connecting the comparative by *quam ut* or *quam qui* with the dependent clause, as in Cic. Or. 13, 14: Isocrates *maior* mihi ingenio videtur esse *quam ut* cum orationibus Lysiae *comparetur*. The Spaniard generally uses in this case the formula *demasiado*—*para*, and instead of *demasiado* we often find the adverb *muy* 'very' in the sense of 'too.' Tú eres todavía *muy* niño *para* distinguir lo verdadero de lo falso, Gil Blas, VII, 4, (cf. Diez, III, 400; Knapp, Sp. Gr. p. 78). But there are in Spanish still other modes of expressing 'too'—*to*, 'too much of a—to' which as far as I am aware have as yet not been noticed by our grammars. Just as in Latin *longum*, *magnum*, *immensum*, *infinitum*, *serus est* may have the pregnant meaning 'it is too long,' 'too great,' etc., as in *longum est illum me expectare dum exeat*, Ter. And. 977, or the proverb *sero sapiunt Phryges (Troiani)* Cic. Cp. 7, 16, 1, so the Spanish adjectives and adverbs *mucho*, *harto* and *asaz* assume the sense of 'too many' 'too much.' A few other instances from the old Spanish may be mentioned first: *Grandes* son los poderes *por* con ellos lidiar, P. C. 669. Probably the use of *tuengo* and *largo* in passages like the following is of a similar nature: Deciendo muchas cosas dolorosas que serian *largas* de contar. Cast. é Doc. c. 43.

*Tuengo* serie la cunta de las aues contar,  
La noche ua neniendo e quiero destaia. Alex. 1974.

A vos no la puedo dar:  
que vos sois niño y *mochacho*  
*para* tal mujer tomar. Wolf y Hofin, Primavera, II, 379.

Decis que yo soy *mochacho*  
*para* tal mujer tomar, *ibid.* 382.

Y vos sois niño y *mochacho*  
*para* las armas tomar, *ibid.* 403.

*Mucho*, *a*: Era *mucho* la gana que yo tenía de hacerme hombre ilustre *para* que dejase

de poner en práctica este consejo, Gil Blas, III, 5; Ved que la honra del de Vivar es de *mucha* estima *para* que no la defienda con teson su dueño, Trueba, El Cid Camp. c. 20.—Hace doscientos años hubo quien ya dió en la flor de decir que éramos *muchos* (too many); Sir George era hombre que calzaba *muchos* puntos *para* que una coquetería tan vulgar y descocada lo pudiese seducir. Fer. Cab. Clemencia, III, 4.

*Harto*, *a*: Hemos recibido *hartos* beneficios *para* maldecir la mano que nos ha herido, Galdós, Zaragoza, c. 24.

#### Adverbial:

Dixo el rey: "*mucho* es mañana,  
Omne ayrado que de señor non ha graça,  
*Por* acogello a cabo de tres semanas." P. C. 881-3.

Conozco *mucho* la noble entereza del carácter de Vds. . . . *para* insistir mas sobre este punto, Galdós, La Fontana de Oro, c. 19. *Asaz*: De noche en que la salida principal estaba defendida por doble rastrillo y puerta *asaz* pesados *para* alzarlos con frecuencia, Trueba, El Cid Camp. c. 6. Compare with this the Portuguese *tarde*: *É tarde para* fallar nisso, Herc. Mong. III; Era, porém, *tarde para* recuar, Herc. O Monasticon, II, 46 (Brockh. ed.).

*É, tarde, senhor, é tarde  
para ser tão maltractado.* Hardung, Rom. II. 55.

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### A FRAGMENT OF ÆLFRIC'S LIVES OF SAINTS.

Some months ago Mr. F. Madan, Sub-librarian of the Bodleian, called my attention to a small fragment of parchment which had been found in one of the drawers in the library, where it must have lain for about a century and a half. It was wrapped up in a piece of paper on which was written in the handwriting of the well known antiquary, Thomas Hearne: "A Fragment of some MS. that suffered in the Loss by fire of the Cotton

Library. Given me by Browne Willis, Esq. being brought to me by his son a commoner of X<sup>t</sup> ch nov. 15, 1731."

I have looked through the MS. volumes of Hearne's Collections for Nov. and Dec. 1731 and Jan. 1732 in the hope of meeting with some further reference to this fragment, but have found none, although there are several entries respecting the burning of the Cottonian Library.

The fragment itself was so shrivelled up and blackened by the heat that it was quite impossible to decipher it until it had been soaked in water and carefully stretched. It turned out to be a fragment of Ælfric's life of St. Basil [A. SS. ed. Skeat, i, 50]. Besides MS. Julius E. VII, from which Skeat's edition is taken, the life of this saint was contained in two other Cotton MSS., Otho B. X and Vitellius D. XVII, both of which suffered greatly by the fire, and from both of which Skeat gives, as far as possible, the variant readings. This latter circumstance enables us to say with certainty to which MS. the Bodleian fragment originally belonged; we may safely assume that, before the fire, it formed part of Otho B. X, since to the passage which it contains Skeat quotes variant readings from Vitellius, but none from Otho.

As it is only the fragment of a page, portions of each line have been broken off and, in order to complete the sense, I have supplied these missing portions from Skeat's edition, enclosing them in square brackets. The lines are given as in the MS. It may also be mentioned that the capitals, with one or two exceptions, are distinguished from the other letters only by being filled in with red. The sign for *and* (7) is nearly always thus filled in, but I have been obliged to print both it and the *p* in every case small owing to want of types for the capital 7 and *p*. The fragment has now been laid between two pieces of glass and bears the mark MS. Eng. th. e. 1.

1, front: Aelfr. Saints ed. Skeat i, p. 62, line 204.

[..... *purh*] *hæmedþing* ac heold his clænnyse.  
 [On sumum deg]e ferde se foresæda bysceop. þa rad  
 [Julianus se arl]easa casere mid micelre fyrdunge  
 [swiðe fás to wíg]e 7 gecneow basilium. 7 [c]w him son[a] tō.  
 5 [Ic hæbbe þe ofer]þogen on gepungenre tare. 7 on ðp  
 [wytegunge. Hī]m andwyrde se bysceop. Forgeaue  
 [god ælmihtig þ] þu filygdes wisdomes. 7 bead him  
 [mid þam worde] þry berene hlafas. swilce for blet  
 [sunge. þæs þe h]e sylf bréac. þa het se arleasa onfon  
 10 [þæra hlafa. and s]illan þam godes men gærs togeanes  
 [and cwæð mid hos]þe. Horsa mete is bere þhe us for  
 [geaf. underfō h]e gærs. þa underfencg se halga  
 [þa handfulle and c]wæp. We budon þe casere. þæs þe we  
 [sylfa brucað.] 7 þu sealdest us togeanes þþ ungescea[d]  
 15 [wyse nytena] habbaþ him to biglyfan gebismrien[de]  
 [us. þa gebealh] hine se casere. 7 cwæp mid gebō[te.]  
 [þonne ic eft gecyr]re sigefæst fram fyrde. [Ic]  
 [aweste þinne buruh.] 7 gewurce hī to yrplande. I[c wāt]  
 [þine dyrstignysse. and þin]c buruhware þe to [bræcon þa]  
 20 [anlicnysse. þi ic sylf arærde.] 7 mē þærto g[ebæd ge]  
 [bygdum cneowum. Æfter þys]um word[e he gewende to]  
 [persum. and basitius cydde. his b]ur[h warum þis.]

2, back: Skeat i, p. 64, l. 237.

mid healicum wurpmynte. 7 hī [æt þære halgan]  
 stowe þone hælend bædon. þ he ra[ðe towurpe]  
 25 þæs wælreowan andgit. 7 hī aredd[e wiþ ðone reðan]  
 casere. þa geseah se bysceop þa [þā hī swiðost]  
 bædon. on sumere nyhte. SCA MAR[ian cumān.]  
 mid heofenicum werode to þære [halgan stowe.]  
 7 cū to þam halgum þe hire gehe[ndost stōdan.]  
 30 Clypiap þone martir mercuriu[m to mē. þ hē]  
 ardlīce fare. to þam arleasan i[uliane. and hine]  
 acwelle forþan þe he criste wiþ[sōc. and be minum]  
 suna. þam soþan gode tēllice [sprecþ. mid to]  
 pundenum mode. þa com merc[urius. to ðære]  
 35 mēran cwene mid his gewæp[nunge. and wearð]  
 sona asænd fram crystes meder [to þæs caseres]  
 slege. Ða wearþ basilus pearle af[yrht. and eode]  
 mid eubole eft to þære byrig. 7 [siþþan to ðan]  
 [s]ancte þe on þære cyrican læ[g. mercurius. se]  
 40 [m]artir mid myclum wurp[mynte. and sohte his]  
 [wæ]pnu. Ac he ne geseah [hī nahwær. þā axode]  
 [hē þon]e cyricweard [be þæs sanctes wæpnum.]  
 [and hē swōr þ] hī wæron g[ewyslice. þær on æfen.]  
 [þā onncow se bi]sce[op. cuðlice his gesihðe.]

Line 3. between the *d* and *n* of *fyrdunge* a letter has been erased.

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## UNAVAILABLE FRENCH TEXTS.

In his able articles on 'Available French Texts,' Professor Bôcher has hitherto dealt chiefly with works destined for collegæ use. I think it would be useful to supplement his remarks by a short notice of two or three books which have been recently published in this country, especially intended, as it seems, for High Schools, Academies, etc. These are not exactly text-books, but rather arrangements of French texts for the "study of literature." On the face of it, these works must be supposed to have been manufactured solely on business principles and not at all for the advancement of education or the study of language; for more wretched French is rarely, if ever, to be found, uncouth and ungrammatical as it is, and sprinkled here and there with glaring errors.

The first offender in this line is the author of number one of a series<sup>1</sup> intended to do for Molière what Charles Lamb has done for Shakespere, viz., to reproduce in the shape of popular tales the principal plays of the great dramatist. But in a task in which none but a Lamb, perhaps, could succeed, our too presumptuous French *conteur* has not only totally failed, but has even done much towards rendering this first story of *L'Avare* almost repulsive to any reader of cultivated taste.

In the first place, grammatical blunders are not lacking, such as: *il vit de suite*, for *tout de suite* (p. 50);—*jusqu'à ce qu'il se trouva* (p. 8);—*glissa-t-elle tout bas* (p. 39), etc. In many instances the meaning of the words is misunderstood or misapplied: *un grand diabolin* (viz., un petit diable) *de valet* (p. 14);—*flatte-ries crûment assaisonnées* (p. 28);—*une joie fauve* (p. 24), etc. There occur also, continually, the most ludicrous combinations of incongruous expressions: *il voyait se dresser devant lui les fantômes aimés* (p. 6);—*mon cœur est pris par une jeune personne pour laquelle* (this is an addition meant no doubt as an improvement on Molière) *je me suis senti transporté* (p. 15);—*elle est embarrassée dans ses affections*. Words are even coined (by what authority?): "*une incontrôlable commère*" (p. 14).

<sup>1</sup> *Contes tirés de Molière*. New York: W. R. Jenkins.

One of the most offensive features is that, side by side with very ambitious writing, we find low and vulgar expressions which are strangely out of tune with the 'fine' language that precedes. One instance will be sufficient:—"riposta le larbin." This last word, by the way, is pure slang, not to be found in ordinary French dictionaries.

But these minor defects, bad as they are and by far too numerous, might almost be condoned, were it not for the insupportable trash which the author has thought fit to substitute for Molière's simple prose. Here is a specimen of the "élégant" (*sic*) and fine style in which the story is "modernized": "Au milieu de ses nuits sans sommeil, il voyait se dresser devant lui les fantômes aimés de son père, de sa mère, de sa sœur, du palais napolitain où de nombreux serviteurs s'empres- saient à le servir, et c'était une nostalgie puissante qui l'envahissait, lui montait à la gorge et lui soufflait comme un dégoût de la vie sur cette terre espagnole qu'il savait être aujourd'hui l'ennemie et la dominatrice de sa belle patrie italienne, et la meurtrière de sa famille" (p. 6). All this is but one sentence; and to such developments, eight or nine lines in length, is the reader commonly treated, whenever the author does not quote the text of the play itself. Alas, Molière, into what hands hast thou fallen!

Nearly as bad, although in a different way, is the first volume of another series purporting to present a 'Normal Course in French Literature.'<sup>2</sup> The idea, to a certain degree, is praiseworthy, since the author undertakes to give "wherever practicable, a whole masterpiece of a classical author, the parts not indispensable being summarized." Unfortunately the execution does not by any means correspond to the conception.

First of all, the compiler has thought proper to preface the extracts with 'notices' in his own style, which is such that we might almost doubt whether French is his mother-tongue; there is a strange, awkward, unnatural manner throughout, which shows at all events an unmistakable deterioration of the native language, possibly as the result of a long sojourn

<sup>2</sup> *Normal series: Littérature française, première année*. New York: H. Holt & Co.

here. Short, jerky, halting and ill-balanced sentences are the rule, and, what is worse, the first condition of French writing, that of clearness and lucidity, is very often set at defiance. This happens especially through a strange misuse of the pronouns. It is surprising that, with short sentences, one should so often have to pause and read twice, in order to understand. Here are a few examples: *Ce talent ne s'affermir qu'assez tard. Il avait plus de quarante ans* (p. 101);—*Lorsque l'éducation du Dauphin fut terminée, Louis XIV le nomma évêque de Meaux* (This is the opening sentence of a new paragraph, p. 183);—*Son nom de famille était J. B. Poquelin. Son père était valet de chambre. Il aurait bien voulu que son fils, etc.* (p. 76);—*Les Fables de la Fontaine sont un livre unique; il n'y a de plus populaire que le livre de la religion (?)* (p. 103);—*Là (le privilège de la chaire) le roi lui laissa pleine carrière. Les orateurs, que leur ministère y appelait purent l'exercer, sans contrainte, et nul n'y apporta, etc.* (p. 181); Unnatural associations of words, expressions used in the wrong sense, are to be met with everywhere: *"l'entrée de la littérature moderne"* (p. 26);—*vers sentencieux* (passim);—*sa langue n'est pas rouillée* (p. 97);—*un étonnement déconcerté*;—*le succès de cette pièce démentit Corneille* (p. 147); *immoler sa fille aux folles visions qui tiennent sa famille* (p. 85);—*le mettre de compte à demi dans leurs adversités* (p. 98), etc., etc.

We might have expected, as an offset to the dull uncouthness of the 'notices' and connecting summaries, that the compiler would have given all the explanatory notes that are absolutely necessary for the right understanding of the many difficult passages. But, incredible as it may seem, there are no notes to the text! And yet the proper way to proceed in such works is plainly shown by the examples, for instance, of Professor E. S. Joynes, in his excellent editions of classic plays, and, quite recently, of Professor T. F. Crane, who has forty pages of notes in the volume *Le Romantisme français*. Even in France the classic French authors for students in schools are always accompanied by very numerous foot-notes.

Our criticism may appear severe, but it is

not undeserved; in all matters pertaining to education, the old maxim should not be lost sight of: *Maxima . . . debetur reverentia*. It cannot but be injurious in many ways to have untrained writers attempting to palm off poor and faulty language on unsuspecting students.

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### TEXT EMENDATION.

#### AN OBSCURE PASSAGE IN A LETTER OF JOHN OF AUSTRIA.

In the eighth letter of the correspondence of John of Austria, published by Morel-Fatio in "L'Espagne au XVI<sup>e</sup> et XVII<sup>e</sup> siècle," p. 122, there occurs the following passage: *Asadas que lo save bien el desventurado que lo ha probado á costa de lo que supo sentir el mismo etc.* In a note to *asadas*, Morel-Fatio says: "*Sic* dans la copie. Je ne comprends pas cette phrase." As the editor tells us, in his introduction to these letters, that "le lecteur verra qu'il y a dans cette correspondance plusieurs passages difficiles à entendre et dont l'obscurité provient sans doute d'erreurs et d'omissions du copiste," we may not go very wrong in suspecting in *asadas* a slip of the copyist's pen for *aosadas* which, followed by *que*, as in this case, is not unfrequently found in older Spanish as the equivalent of *á fe que*, and renders the meaning of the passage perfectly clear. In this sense *aosadas que* occurs, for instance, four times in the "Celestina:" *y á osadas que otra conocia peor el vino y eualquier mercaduria, acto III.—A osadas que está todo á punto, VII.—A osadas que me maten, si no te has asido á una palabrilla que te dije el otro día, XII.—A osadas que me dijo ella á mi lo cierto, XVII.*

H. R. L.

### MELCHIOR GRIMM.

*Melchior Grimm*, par Edmond Scherer, Paris, Calmann Lévy, 1887, pp. 477.

Vicles ist über unsren Landsmann, den weltgewandten Diplomaten und Reporter

MELCHIOR GRIMM, geschrieben worden, seit dem Tourneux's schöne Ausgabe der von ihm, DIDEROT und MEISTER verfassten 'Correspondence littéraire' uns eingehenderes Studium möglich machte. Die von den fleissigen Forschern PEREY und MAUGRAS veröffentlichten Werke, 'Jeunesse de Mme d' Epinay' und 'Dernières années de Mme d' Epinay' (Paris, 1884-'85) haben uns sein Bild im Rahmen einer Biographie jener so verschieden beurtheilten Freundin JEAN-JACQUES ROUSSEAU's wieder vorgeführt; in Deutschland hat Professor BREITINGER eine ansprechende Skizze über GRIMM'S Secretär und Redaktionsnachfolger MEISTER veröffentlicht, das auch auf Grimm selbst manche Schlaglichter wirft, ein Aufsatz über GRIMM folgte bald darauf an gleichem Orte (Zs. f. nfrz. Spr. u. Litt. Jahrg. 1885). Die im Auftrage der russischen Regierung herausgegebene Correspondenz der Czarin Katharina II. macht uns seine diplomatische Tätigkeit am russischen Hofe und später in Frankreich als Spion Russlands erst in allen Einzelheiten verständlich, und diese Seite seines Wirkens hat in dem Märzhefte der *Revue des deux Mondes* (1887) eingehende Betrachtung gefunden. An Vorarbeiten fehlte es also nicht, nur die zusammenfassende biographische Darstellung mussten wir vor dem oben erwähnten Werke Scherers vermissen. Dass dieses Werk in stylistischer Hinsicht ein meisterhaft vollendetes genannt werden darf, ist bei einem Schriftsteller, wie EDMOND SCHERER selbstverständlich, nur in manchen Einzelheiten hat der selbständige Forscher mit ihm zu rechten. Zunächst muss er eine an sich unverschuldete Tatsache constatiren: dieses Buch, das neben dem gedruckten Material auch die Archive von Gotha und Darmstadt ausgenutzt hat, bringt in der Hauptsache nichts, das zugleich neu und von erheblicher Wichtigkeit ist. Das Urtheil über GRIMM, wie es sich schon seit MEISTER'S Biographie im Wesentlichen festgestellt hat, erfährt weder eine Änderung, noch eine Milderung. GRIMM erscheint auch in SCHERER'S Darstellung als ein Streber im guten und schlimmen Sinne des Wortes, den nicht bloss sein Talent aus kleinen Anfängen zu hohen Würden emporhob, sondern der auch seine Überzeugungstreue und persönliche Würde oft genug preisgab. Wider-

wärtiger Schmeichler FRIEDRICH'S II., der ihn im Grunde des Herzens tief verachtete, und selbst eines GOTTSCHED, Spion Russlands ohne irgend welche Spur moralischer Bedenken, erntete er schliesslich durch die bittere Nemesis der französischen Revolution was er um sein verrathenes Adoptivvaterland, Frankreich, verdient hatte: Vermögensverlust und Verbannung. Als Dichter nicht über GOTTSCHED'S Formalismus hinausgehend, als Philosoph flacher Epicuräer, als Musik- und Literaturkritiker so wenig von principienlosem Dilettantismus, wie von schulmeisterlicher Überhebung frei, so stellt ihn die 'Correspondence littéraire' uns dar, und SCHERER muss in seiner erschöpfenden, meisterhaften Analyse jenes Hauptwerkes seines Helden diesen Eindruck im Ganzen bestätigen.

Aber anderes, was SCHERER zu dem herkömmlichen Charakterbild GRIMM'S des Neuen hinzuthut, erscheint uns angreifbar und zum Teil selbst verwerflich. Nach ihm ist GRIMM als überzeugungstreuer Doctrinär nach Frankreich gekommen, und erst in der dortigen Corruption zum charakterlosen Streber geworden. Aber die Schildrung, welche uns ROUSSEAU von seinem intimen Jugendfreunde in den 'Confessions' entwirft, mag in der Form gehässig und übertrieben sein, ist aber in der Hauptsache durch nichts zu beseitigen. Wenn Rousseau den eben in die französische Gesellschaft eintretenden Regensburger als das schildert, was er später zweifellos war, so spricht für die Wahrheit dieser Auffassung schon das Übermass kriechender Schmeichelei, welches GRIMM noch vor seinem Eintreffen in Paris an Friedrich II. und selbst an GOTTSCHED verschwendet. Überhaupt ist es ein Fehler von SCHERER'S Kritik, dass er über ROUSSEAU'S 'Confessions' mit jenem einseitigen Misstrauen urtheilt, das seit ST. MARC GIRARDIN auch bei uns (in Deutschland) herrschend geworden ist. Auch die widersprechenden Darstellungen der 'Mémoires de Mme d' Epinay' und der 'Confessions' beurtheilt er mit augenscheinlicher Voreingenommenheit für die ersteren, obwohl er doch einmal zugibt, man komme oft in Zweifel, welcher von beiden Quellen man trauen solle. Der Stand der ROUSSEAU-Forschung ist nun allerdings in Frankreich sowohl wie in Deutsch-

land, ganz unbefriedigend, hoffentlich wird Professor JANSEN's demnächst erscheinende Biographie des Genfer Philosophen die erwünschte Abhilfe bringen.

Ein zweiter Missgriff SCHERERs bleibt es, dass er GRIMM's kritische Anschauung für eine einseitige *deutsche* hält, während sie doch ganz der Anschauungsweise der *französischen* Aufklärung entspricht. Über die Germanismen in GRIMM's Style können wir mit einem SCHERER nicht rechten, obwohl uns GRIMM's Französisch etwas correcter und gefeilter erscheint, als sein Biograph es darstellt. Wenn aber GRIMM die grossen Dichter des "Siècle de Louis XIV." nicht mehr mit kritikloser Bewunderung beurteilt, so entspricht das der Anschauungsweise der von VOLTAIRE und DIDEROT beeinflussten Kritik des XVIII. Jahrh. und hat mit GRIMM's deutscher Nationalität garnichts zu tun. Im Grunde sucht letztrer die classische Dichtung Frankreichs sogar möglichst auf Kosten des nachclassischen Epigonentums zu erheben und ist deshalb gegen Voltaire vielfach ungerecht. Wenn ferner GRIMM sich gegen die französische Oper zu Gunsten der Italiäner ausspricht und in dem "petit prophète de Böhmischbroda" reichlichen Spott und Hohn auf die erstere häuft, so urteilt er keineswegs als Deutscher, sondern als Schüler ROUSSEAU's, dessen 'Lettre sur la musique française' ihn erst von seiner noch in der 'Lettre sur Omphale' nichtverleugneten Vorliebe für RAMEAU bekehrt hatte.

Das sind zwei Grundauffassungen Scherer's, die wir für nicht zutreffend halten können, auch in geringfügigen Dingen müssen wir vereinzelte Ausstellungen machen. Nimmermehr hat Voltaire von dem ihm garnicht fernstehenden Grimm annehmen können, dass er in Böhmen geboren sei; denn sein spöttischer Ausruf: "De quoi s'avise-t-on ce Bohémien?" bezieht sich nur auf das von diesem gewählte Pseudonym: prophète de *Böhmischbroda*. Ebensowenig hätte *Mme d'Epinau* den Essay über MONTAIGNE in der 'Correspondence littéraire' zu schreiben vermocht, dafür beweist die von SCHERER herangezogene Äusserung MEISTERS überhaupt nichts. Endlich hätte SCHERER hervorheben sollen, dass der Schluss der 'Lettre sur Omphale' eine offenbare Nachahmung von VOLTAIRE's 'Temple du

Goût' ist. Aber für alles, was sich an der Schrift aussetzen lässt, entschädigt uns der Reiz der Darstellung, die Schärfe der Beobachtung von Menschen und Dingen, die Meisterschaft einzelner Charakterbilder, wie der KATHERINAS II., GOTTSCHEDS, ERNESTIS II. A., endlich die klare, übersichtliche Gruppierung des verschiedenartigen und zerstreuten Materiales, so dass wir im Ganzen SCHERER's Werk als eine Zierde der französischen Litteratur preisen können.

DR. R. MAHRENHOLTZ.

Dresden, A.

### THE JOYNES-MEISSNER GERMAN GRAMMAR.

*A German Grammar for Schools and Colleges* based on The Public School German Grammar of A. L. Meissner, Prof. of Modern Languages in Queen's College, Belfast. By EDWARD S. JOYNES, Prof. of Modern Languages in South Carolina College. Boston: D. C. Heath & Co., 1887. 12mo, pp. 320.

The tendency in modern practical pedagogics is towards the simplification of results. Most particularly is this the case in language study, where the art-is-long-and-time-is-fleeting aphorism assumes a more than Faustian significance. The writers and compilers of practical grammars are beginning to recognize the fact that time is not an infinitely extensible factor in educational matters, that the God Terminus must be set up where he can be seen at all the grammatical boundaries, that the grammarian must select, distribute, eliminate, summarize, even suppress where it is necessary, leaving something for the collegian to pick up independently when he is through with his college,—provided, of course, that all essentials have been included in his collegiate course. Mere yielding to intellectual self-indulgence in grammar-compilation is now happily a thing of the past; the endless expatiations of the older grammarians on abstract points are out of date; the age of linguistic phenomena carefully observed, lucidly explained, succinctly summarized, has now set



in, and one is gradually being released from the necessity of swimming over the oceanic speculations of a Grimm, a Diez or a Pott in search of the Fortunate Isles. Prof. Joynes, one of our most accomplished contributors to the modern movement and a teacher of great experience, gives this new order of things a fortunate impetus by the publication of his edition of Dr. Meissner's 'Public School Grammar,' a work long favorably known to many of us as one of the best products of English-German practical scholarship. In its English form Meissner's Grammar, good as it was, left much to be desired: it was overloaded in some places, spindling in others; there were no section-divisions or indexes; unwieldy chapters, often prolonged to truly Teutonic if not titanic dimensions, contained the grammatical and syntactical matter in essay-like form: nothing was positive, dogmatic, clear-cut, luminous. Unless a student had a vise-like memory for localities, pages, and details, he could not find an idiom or an observation which had once temporarily escaped thorough notice and to which he might like to refer for further study. No alphabetical list of Irregular Verbs facilitated his weary journey through classes and classifications of verbs scattered here and there up and down the corridors of the grammar. A plunge into some well-stuffed chapter, which had to be read to the end, was often the only way of recovering some lost grammatical item or instructive information necessary perhaps for immediate use in an exercise. The Teutonic national fault,—the absence of precision,—injured its definitions and made it often impossible to remember them. The absence of articulation, of well-defined divisions, of unambiguous statement, of clear and intelligible forms of expression, often made the use and study of Meissner a pain rather than a pleasure. The first requirement of an English grammarian, whatever be the language whose phenomena he is gathering,—that, namely, he be a good English scholar,—was noticeably lacking in the uncertain, sometimes inaccurate English of the original edition.

Prof. Joynes has acted upon all this as a lump of alum acts upon unclear water: he has precipitated the mud,—or rather cast it away

entirely,—clarified the definitions, straightened out the grammatical snarls, sharpened the edges of rules and observations, pointed the essaylike discursiveness of page and chapter into something like epigram, and given the book a shapeliness and comeliness which it never had before it crossed the Atlantic.

But, while Prof. Joynes has thus acted as clarifier, burnisher and polisher-up of other people's work, his claims to a large measure of originality in the new grammar must not be overlooked. Any one who will conscientiously compare the old work with the new will assuredly 'ring out the old, ring in the new,' will easily see the superiority of the American over the Belfast edition, will feel that an independent investigator has here been at work adding, expanding, transposing, interleaving, interlining. The interlinear matter is often the more important. Whole topics omitted by Meissner, topics essential to a complete presentation of the facts, have been introduced and interwoven with the context, not to speak of the numbering of the sections, found in the American but not in the English edition and indispensable for reference, or of the more logical division into parts, or of the improved pronunciation, or of the notes and directions which J. has sprinkled everywhere through the book. The American editor has entirely rewritten the syntax, has added vocabularies covering all the exercises, German as well as English (with etymological suggestions), an alphabetical list of strong verbs, an important chapter on the relation of German to English, an excellent introduction to the study of Grimm's law, and minute details innumerable on points of grammatical usage and idiom, cautious comparisons between English and German idiom (a very valuable feature of the American edition), useful summaries of adjective and verb endings, etc. The chapter on word order is the best we have yet met with. It is everywhere recognized in the pedagogic part of the work that one of the chief obstacles to progress in German is the want of a sound knowledge of English, and the editor does yeoman's service in inculcating reasonable and intelligent understanding of the mother-tongue as an absolutely necessary preparation for a reasonable and intelligent appreciation of

German. To this end he makes the English of the exercises (numbered line by line in J.-M., but not in M.) a model of their kind for good idiom and clearness. On comparing Joynes's examples with Meissner's we have found the former uniformly better and fuller as illustrations of German style than the latter. Exercises on pronunciation have been inserted and Meissner's method of teaching the pronunciation of foreign words has been extended and improved. It is a valuable addition to the American work to have the combined endings of pronoun and adjective given as they are on page 52, and to have such synopses as that on declension, contained on p. 46. It is often in little details like this no less than in larger matters that the Joynes-Meissner is so much in advance of the Meissner alone. The student needs just these summaries to help him fix his knowledge fast in his memory where it may take root and flourish. Opportunity for the insertion of all these new points, summaries, and discussions has been obtained by omitting the *Sprech-übungen* and *Fragen* of the original work, material for which can readily be found in any text a given class may be reading—if, indeed, it be at all desirable to waste time teaching a class by the smatter-chatter method to "speak" German or French. Prof. Joynes's principal help-books have been the grammars of Whitney, Brandt, and Tiarks, from which he has derived abundant suggestions duly acknowledged. Part I. of his Grammar contains 177 pp. and forms by itself an excellent "One Year's Course in German." Part II. contains 43 pp. on Derivation and Composition. Part III. contains a clear and full Syntax 70 pp. in length followed by a series of continuous passages for translation and the new rules for orthography. The exercises are now in German, now in English script.

To sum up: the new Grammar is in our opinion the best *college* grammar in the market. Whitney's is a fuller *university* grammar, Brandt's is more advanced and scientific, but the Joynes-Meissner fulfills more thoroughly than either the demand for a complete working practical introduction to the study of German in its contemporary forms and features. The one fault we have to find

with it is due to its original English form: the fault (in Part I: Accidence) of breaking up the verb into bits and scattering them through the noun, adjective and pronoun declensions. For ourselves, as a matter of purely personal predilection, we had rather present the auxiliary and modal verbs as a whole, later on in the book, than strew the tenses and conjugations hither and thither through its pages. The student may find difficulty in grasping the verb phenomena synthetically when he finds them thus disconnectedly presented. Apart from this objection (which many teachers may construe as a positive advantage), the 36 chapters composing the Accidence furnish in beautifully printed form a strong and firm outline of German grammar, an outline on which both authors and publishers are to be congratulated.

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#### SPELLING REFORM.

*Spelling:* A Magazine devoted to the Simplification of English Orthography. Official Organ of the Spelling Reform Association. Vol. I, Nos. 1 and 2, May and July, 1887. Boston, Library Bureau. Quarterly; \$1.00 a year.

The opening numbers of a new Quarterly are before us. Its title has the required "kind of physiognomy" that leads to a just conjecture of what is to be looked for within. Indeed the writer of the introductory paragraphs, whom, as it would seem, we are not to know as *editor*, begins with an assurance of the trustworthiness of the chosen title: "The purpose of this publication is exprest by its title. It wil treat of Spelling, and all that is practically concerned with it." The scope of the 'practical' in this connection is to be specially marked; for, the avowed basis of the doctrines to be set forth is grounded in the adjacent domain of scientific and theoretic research and discussion of alphabetic, phonetic and philological problems. "All points," we are therefore told, "in debate among reformers wil be fairly presented, and due space wil be givn to discussions by specialists of the

minuter questions of fonetics and alfabetics." But the word 'practical,' on the other hand, is quite justly selected. This is not to be a dry-as-dust performance in which the scientific aspirant may indulge himself in the luxury of being misunderstood, nay, it is to be marked by a straightforward simplicity that alone becomes the teacher of the public at large. There is no special need of appeal to scholarship; this has for a long time been enlisted in the cause, and its future support is assured. But the people must now hear the verdict of scholars; what the adjudged merits of the case may be; and what advice to follow. This brings us to the direct touch of the mission of the new periodical, as thus expressed: "But our chief purpose will be to diffuze information; to put into uzable shape, and to circulate among the people, the facts and principls upon which English spelling rests, and upon which the demand for its reform is based. This information exists, in great hulk, in the literature of spelling reform, especially in that of the last twenty years, and is daily receiving fresh additions. Much of it has never reacht the general public; much of it has faild, thru lack of repetition, to effect its purpose. Nothing can be kept before the public without being repeated, reprinted, rearranged, and, as it wer, thrust before their eyes. To move public opinion we must say our say in plain words, and say it over and over again. This we shal try to do. We shal try to put the facts in the case in such shape and such order that in time the public wil see that a change for the better in spelling ought to be made. We shal get from the most competent hands and choose from the best sources the facts and arguments which make for reform, and hope in the course of time to help in preparing the great body of reformers, and the greater body of the public, to understand, and to judge and decide upon, the projects of reform which have been so long hovering in the air."

Nothing could be plainer than this. The Bulletins of the Spelling Reform Association are now merged in a popular periodical which, it is hoped, will be effective in establishing common sense views, and general intelligence in the matter of our spelling. There is earnestness of purpose here, that cannot be resisted.

We are all compelled to listen and to reflect on many of the considerations which are pressed upon us. The editorial writer presents himself in a state of mind so manifestly begotten of a sense of right and duty that we willingly allow him to play upon a long series of keys, for his remotest notes are in accord with his absorbing theme. It is sweet consolation to be told that "It is a mark of promise not to spel easily," but we must also be open to a reproof of our ignorance. Our instructor occupies the high ground of conviction which lifts him, in his introduction, above the reputed alternative of appearing "either with a halter about his neck, submitting himself to his reader's mercy whether he shall be hanged, or not; or else in a huffing manner \* \* \* with his halter in his hand threatening to hang his reader if he give him not his good word." We must therefore take no alarm if at times we may be almost reminded of the halter: "The (Spelling Reform) Association asks the support and coöperation of all persons who are wise enuf to see the need, and public-spirited enuf to help the purpose, of securing the simplification of English orthography. \* \* \* and if you are not a hide-bound conservativ, opposed to all reform, or one of these who favor 'reform' but object to any change, you cannot fail to approve the aims of the Association" (p. 36). This is wholesome. Let us be thankful for it.

It were difficult briefly to indicate the many sides of interest belonging to the subject of spelling. There are questions of abstract theory of the most engaging kind, which in application to our own system constitute an instruction in the language that is inestimable. The journal under notice promises to teach us this varied subject. The principles of reforming our spelling are to be set forth. We are to expect an orderly exposition of the best thought on this subject. Theoretic discussion will, to no inconsiderable degree, be

"falling as a husk  
Away from all the fruit its years have riped."

The accumulated force of the entire argument will be made to impinge upon the lever of popular conviction and belief.

We heartily wish this new enterprise such

support as may assure its permanent success. The perils of its life are thus frankly stated: "If, after a reasonable time, it is not supported, it will die; for we reserve the privilege of acknowledging, should occasion arise, the powerful logic of a big printer's bill in a little treasury." The needed support will, however, surely follow if people will but read it and judge for themselves.

JAMES W. BRIGHT.

### THE GUNNLAUGS SAGA.

*Gunnlaugssaga Ormslungu.* Mit einleitung und glossar herausgegeben von E. MÖGK. [Altnordische texte herausgegeben von E. MÖGK, I.] Halle, 1886. 8vo., pp. xx+58.

Since 1775, the date of the *editio princeps*, the Gunnlaugs Saga has appeared in no less than six different editions; it has besides this been translated into Latin, Danish, German and English. It has owed its popularity less to its historical value than to its merit as literature and its possession in a marked degree of the typical characteristics of the Saga. It is a well-rounded story of the golden age of Iceland told with the exquisite skill of the accomplished Saga teller, the simplicity of whose style has materially increased the dramatic interest of the plot and the pathos of the denouement. It is, as the editor of the present edition affirms, better fitted than almost any other Saga to serve as an introduction to the study of the ancient language and literature of the Scandinavian North.

The purpose of the present edition is wholly to serve as such an introduction; it is in no sense critical. Variants are given neither in the prose nor the strophes. The whole critical apparatus consists in the arrangement of the strophes in prose order and their explanation; a glossary; and lists of persons and of places. The text is preceded by a short introduction, and a chronology after Vigfusson.

The Gunnlaugs Saga is preserved in two membranes, a shorter: Cod. A.M. 557, in Copenhagen (*AM*); and a longer: Cod. Holm. 18, in Stockholm (*H*). With the exception of the first, every edition has been based upon

*H*. Dr. Mogk, however, after a more careful examination, decides in favor of *AM* as containing an earlier text, and accordingly uses it as the foundation of his edition. Neither of these MSS. appears to contain the original text of the Saga. Both have interpolations that do not properly belong in the story. Parts have sometimes been omitted from *AM* that are given in *H*, but *H* has unmistakably more added passages, as well as others in which the text is changed from its original form. Interpolations common to both MSS. are printed in the present edition in brackets; where the more extended version of *H* is considered the more original it is enclosed in parentheses. The conclusion, from the latter part of chapter 11. to the end of the Saga, which *AM* has lost, is supplied from *H*.

In orthography the edition follows neither *AM* nor *H*. The origin of the Saga is, with probable correctness, placed in the second half of the 13th century; the editor has therefore normalized the orthography of the prose text to accord with the MSS. of this period. The adopted orthography is with a few exceptions that given in Noreen's grammar. In closer correspondence, as he claims, with the MSS. of the latter part of the 13th century, Dr. Mogk has, however, throughout written *þ*, medial as well as initial. For the same reason he writes *z*, instead of *s*, in the genitive after final *t* or *d*, as well as after *ll* and *nn*. Further, he declines the pronoun: *ngkkorr—ngkkor—ngkkot*, basing himself on the usage of the *Annales regii*, which MS., he asserts, without exception writes *u* in the declensional endings and yet in this word retains the *o*. He would, accordingly, take it back to an older *nakkvarr* in which *va > o*, as in *kvam > kom*, after umlaut of *a*. The orthography of the strophes, which are naturally older than the prose, is normalized in accordance with the oldest MSS. Of the strophes attributed to Gunnlaug v. 18, which also occurs in the Kormaks Saga, is manifestly not his. The case is not so clear v. 20, which may have been preserved in spite of the editor's dictum, as Gunnlaug, according to the text, after he was taken to Lifagr "lay three nights" before he died. Strophes 21 and 22 are plainly late additions.

In his chronology the editor has with good

right made an important change in the generally accepted dates of Vigfusson's well-known *Tímalat*. After the *Alþing* of the summer of 1006, Hrafn asks of Gunnlaug "*at vil farim ulan í sumar*," by which, with little question, is meant the following summer, i. e. of 1007. This would make Gunnlaug's death fall in 1009, instead of 1008 according to Vigfusson. A comparatively unimportant change is the substitution of *Þorbjörg* (the name of the mother of Gunnlaug's mother), as it is given in the *Landnámabók*, instead of *Þorgerþr* of both MSS.

The last page contains a short list of typographical errors in the Saga text and elsewhere. To these should be added, in the text: p. 111 *ápr*, instead of *apr*; p. 24<sup>9</sup> *hingat*, instead of *hígat*. In the list of persons, p. 54, instead of *Eyjólfr Þorfinnsson* (in reality the reading of *H*), read *Eyvindr Þorfinnsson*. The "schwangesang unseres dichters," as on p. XI of the introduction, is not v. 19, as stated, but v. 20.

The Gunnlaugs Saga is the first of a proposed series of *Allnordische Texte*, to appear under the editorship of Dr. Mogk, who has already done much good work in this field. The text announced as the second number of the series is the *Fridþjófs saga*, to be edited by Ludw. Larsson.

WM. H. CARPENTER.

Columbia College.

*Un Philosophe sous les Toits*, journal d'un homme heureux, par Émile Souvestre. Edited with Notes and Vocabulary by W. H. Fraser, B. A., French and German Master in Upper Canada College, Toronto: The Copp, Clark (*sic*) Co., Limited, 1887. 12mo, pp. viii, 259.

To the task of editing this familiar yet well-chosen text, Mr. Fraser has brought so much of the spirit of scholarship, as well as of intelligence and a good conscience, that his book shows itself deserving of more than a passing examination.

'Un philosophe sous les toits' takes rank with the scarcely more classical 'Voyage autour de ma chambre' of Xavier de Maistre, as a suggestive work of pure literature. At

the same time, its constantly recurring historical and literary allusions, together with its unusual amount of local color, adapt it especially to keeping the pupil's mind on the alert in preparing for recitation, and to enlivening the teacher's instructions in the class-room. It is here presented to us anew, provided with a sketch of the author's life (deficient, as it may seem, in not briefly enumerating and to some extent analyzing his leading productions as a writer), with ample grammatical, literary and historical notes, and a complete vocabulary.

In the matter of the 'notes,' several points may be made the subject of remark:—Of the "petite pièce de monnaie, nommée *stips*" (p. 2, l. 20), we are told that the word is "not found in Latin in the nominative, as here given." It is only fair, in support of the author's latinity, to cite the passage in Petronius (43, 5), as quoted by the dictionaries. On the other hand, to expound the author's distorted fancy, that "*Carn à val* signifie, mot à mot, *chair à bas*!" (p. 9, l. 16), with only the added remark that "this derivation is more than doubtful," and with no further light on the subject than is given by referring *carnaval*, in the vocabulary, to It. *carnovale*, is surely to treat this vagary with undue consideration.—At p. 13, l. 9, apropos of Pierre's remark, "Eh bien, je vas le conduire," we may safely conclude that the form *je vas* is meant to be characteristic of the speaker's illiteracy. Yet the editor gives no hint to this effect, simply explaining: "*Vas*, 1 sing. pres. ind. *aller*, not as much used as *vais*, and never in interrogation." This is in strict accordance with Littré; but is not the statement one of the great lexicographer's notable points of peculiarity in his disregard of prevailing usage?—The passage beginning at p. 69, l. 28, "Oui, je sens maintenant que la gloire et la puissance sont des dons chèrement payés, et que, s'ils font du bruit autour de l'âme, tous deux ne sont le plus souvent, comme le dit Madame de Staël, 'qu'un deuil éclatant de bonheur,'" is translated by the editor as follows: "Yes, I feel now that fame and power are costly gifts, and that if they add lustre to the soul, both are most frequently, as Madame de Staël says, 'naught but a mourning dress, sparkling with

happiness.'” He adds: “The meaning of the passage is obscure, even in French, and difficult to render into English;” and his avowal that “the editor is not quite sure that he has caught the meaning the author intended to convey by *font du bruit*” may seem, perhaps, to invite some further suggestion toward the rendering of the citation: “Yes, I feel now that fame and power are boons too dearly bought, and that though they stir the soul with their tumult, yet are they both, as Madame de Staël has said, for the most part ‘naught but the drapery of woe beneath a glimmer of happiness.’”—In the note to p. 108, l. 23, “Mon Dieu” is happily rendered ‘Dear me.’ Is not the English ‘dear me,’ as I think I have seen suggested in some fugitive quarter, merely a corruption of the Italian “*Dio mio*,” introduced along with so many other Italian words and phrases in the time of Elizabeth, and thus more honestly the equivalent of the French ‘Mon Dieu’ than appears upon the surface?”

In his prefatory remarks on the etymological feature of the vocabulary, Mr. Fraser expresses views which are so sound and timely as to merit extended quotation. He suggests: “With regard to the etymologies given in the Vocabulary, the editor is inclined to advise the teacher to make but sparing use of them. They are put down mainly for purposes of reference. A glance at the derivation of a word will often give a fuller insight into its meaning, and serve as an aid to memory. At the same time, it will be well to remember that for beginners the study of etymology is useful only in so far as the student is already familiar with the words or language to which he is referred, or in so far as his study of the derivation is prompted by intelligent curiosity.” It will be observed, however, that the editor has himself been unmindful of one of the most valid of the considerations here presented. As with the above mentioned “*carnaval* [It. *carnovale*],” so in the case of a considerable number of other words, the only clue offered to the etymology is given in the

form of their equivalents in Italian, Spanish, Provençal etc., languages with which beginners in French are presumably unfamiliar. Such etymological substitutes respond to neither of Mr. Fraser’s well-conceived tests: they neither give a fuller insight into the meaning nor do they serve as an aid to the memory. The fault is one that is common to nearly all the vocabularies containing abridged etymologies, but for that very reason is the more deserving of a word of reprehension. By being put off with the bare suggestion that the word *carnaval* has come into French through the Italian, the young student’s etymological curiosity is only balked and defrauded. He reasonably suspects that the word, after all, is from the Latin, with which language he is freshly acquainted, and between which and the French he is interested in establishing, to his own profit and satisfaction, the much vaunted connection. In this particular case he would be as much gratified to learn, or to find his guess confirmed, that *carnaval* is from the Latin *carpem* and *vale*, ‘farewell to flesh,’ as he is now disappointed at being confronted with nothing but the Italian equivalent of the word. Let the pupil then, wherever possible, be referred directly to the Latin for his etymology. In the case of loan-words the formula might easily be added, “through the Italian” or “through the Spanish.” At this stage much in the way of phonetic, morphological and historical exactness may profitably be sacrificed to a simple presentation of the broadest facts of kinship and descent. Thus, Fr. *joyal* will be suggestively referred to Lat. *joyalem*, rather than, as here, to It. *gioviale*; *récolle* to Lat. *recollecta* rather than to It. *raccolla*; *réussite* to *réussir* (the Lat. etymology of which is given) rather than to It. *riuscita*; *soldat* to Latin *solidum*, \**solidatum*, rather than to It. *soldato*; *sombre* to Lat. *sub-umbra* rather than to Sp. *sombra*. Even in words of non-Latin origin, such a plan may generally be followed to advantage: e. g., Fr. *race* will be referred to O. H. G. *reiza* ‘a line’ (of which the meaning, at least, is suggestive) rather than to It. *razza*.

On still another point pertaining to the etymologies the editor lays himself open to criticism. The statement is made that “the form

<sup>1</sup> Since the above was in type, I find, through the kindness of Dr. Bright, that this etymology is referred to by Storm, *Englische Philologie*, I, p. 224, note 2, as suggested by Dean Alford, ‘The Queen’s English,’ p. 350.

given as etymology is that from which the word has actually come, so that the student need not be surprised at finding a Latin nominative in one place and its accusative in another." But in the application of this unexceptionable rule, the editor apparently proceeds on the principle that all words are derived from the Latin nominative, unless a shifting of the accent or some phonetic requirement evidently calls for an oblique form. Accordingly no words whatever of the Latin first or second declension are referred to the accusative. Thus, while *absent*, *acteur*, *action*, *activité* are all connected with the accusative on account of the accent, *absence*, *accent*, *acte*, *actuel*, being under no such durance, are referred to the nominative. It would be interesting to know how the editor undertakes to justify himself in so unprecedented a position.

Entering somewhat more into detail, but without touching upon the difficult or doubtful etymologies, of which there are naturally not a few in so long a list, a number of slight inconsistencies or errors may call for mention: *accueillir* is referred to "L. *ad+collegere* for *colligere*" (why *collegere*?)—*commande* is referred to "*commander*, L. *commendare*," but *commander* to "L. *commandere*, or *commandare*;"—*dessous* is given as a compound of *des+sous*, instead of *de+sous*, and so other words with prefix *de* before *s*, where *s* is doubled merely to preserve its surdity (in *ressembler* etc. a similar inadvertence is avoided);—*il* is derived from *illud* (which gave O. Fr. *el*, cf. *illos*, *els*, *enx*) instead of from *illuc*;—*maintenant* 'now' is not the pres. part. of *maintenir*, but a new compound of *main* and *tenant*; *paraient* is a compound of the imperative *para* and *vent*, not of "*parer+à+vent*;"—under *poser*, L. *pausare*\* is said to come from L. *ponere*, but *pausare* and *ponere* are entirely distinct words;—*proche* is correctly referred to L. *propius*\*, while its derivative *prochain* is connected with *proximus*;\*—for *promettre* is given L. *promittere*; for *remettre*, L. *remittere*.

Under '*route*' occurs a curious slip in the definitions, *route ferrée* being translated 'railway,' instead of 'stone-and-gravel road.' '*Chemin ferré*' (in O. Fr. also the simple

'*ferée*,' used as a noun) has come down in this sense from mediæval times. Littré defines *chemin ferré* as "chemin formé d'un mélange de cailloux ou d'éclats de pierre et de sable graveleux, et bordé de grosses pierres."

A list of *errata* prefixed to the text would seem to promise a fully garnered aftermath of those perennial misprints which are generally so much more plentiful in a maiden edition than the willingly vigilant editor could have believed to be possible, and which in a foreign text are the more annoying because apt to be really misleading to the student; but a glance at the first few pages reveals the fact that the unnoted errors, while not provokingly frequent, are considerably more numerous than those made account of in the *errata*. More serious is the case of the vocabulary, for which no list of *errata* has been provided. The following, gathered incidentally from this part of the book, may be offered as a more or less complete substitute. (The catch-word is prefixed in each case.)

Ainé—*ainé*, read *ainée*; Coiffer—interchange *coiffé* and *coiffe*; devoir—[L. *dā*, *del bere*] read *dū* [L. *debere*]; gourmand, read *gourmand*; irréllexion—L. *reflexionem*, read L. *reflexionem*; jovial—*giovale*, read *gioziale*; orchestre—Gr. *ὀρχήστρα*, read Gr. *ὀρχήστρα*; paletot—Du. *palsrock*, read Du. *palstroek*; plusieurs—L. *pluroires*\*, read L. *pluriores*\*, porter—L. *polare*, read L. *portare*; potence—*asupport*, read *a support*; rayon—L. *rais*, *radius*, read *rais*, L. *radius*; recherche—*recherer*, read *rechercher*; réglé (for *réglé*)—*régler*, read *régler*; rélisse (for *réglisse*)—Sp. *reagliz*, read Sp. *regaliz*; regretter—supply the missing definition; relief—L. *relievum*\* read L. *releivum*\*, rencontre—*recontrer*, read *rencontrer*; rendre—*rendru*, read *rendu*; résédas, read *réséda*; rêveu—read *rêveur*; rosée—L. *roccidus*, read L. *roscidus*; terrasse—It. *terazzo*, read It. *terrazzo*; volupteum—read *voluptueux*.

Paper, type and binding are good, and the make-up of the book in every way handy and attractive. Let us have more French texts as faithfully edited and externally as comely.

H. A. TODD.

*Das höhere Schulwesen Schwedens und dessen Reform in modernem Sinne*, von H. KLINGHARDT. Leipzig (Julius Klinghardt: 1887).

It is useful once in a while to cast a glance at the organization of schools in those smaller countries whose educational system is more or less overlooked, not because it may not in many regards be significant enough, but because, as a matter of course, it is overshadowed by that of larger nations. Mr. Klinghardt, himself a German teacher, and well acquainted with German schools and their organization, has made it an object in the above monograph, a large pamphlet of one hundred and sixty-eight pages, to give an account of the higher schools in Sweden, especially those preparing for the universities, which he has studied in detail. His book is divided into three parts, the first being devoted to an account of the relative position of classical and practical training in the schools of Sweden; the second to a description of the most important features of their organization and work, and the third to an account of the general trend of educational interests in Sweden, at present.

In a brief historical sketch of the development of mediæval schools in Sweden, where classical learning—as elsewhere in Europe—was of paramount importance, into the schools of the present day, Klinghardt shows how a gradual recognition of the claims of modern science and modern languages has remodeled the old system in a measure not yet paralleled in Germany. According to him, Italy, Germany, and Sweden hold three different stations on the same line of development, Italy remaining nearest the mediæval model, Germany occupying a central position, and Sweden being farthest advanced in the line of modern reform.

Thus, in Italy, the classical Gymnasium, which excludes even the study of modern languages, is almost omnipotent in the field of higher education. Germany, again, has at least organized and developed, by the side of its classical Gymnasium, where one modern language has been introduced, a so-called Real-Gymnasium, which, however, has not yet been placed on a full parity with its sister

school. In Sweden, finally, classical and 'practical' interests, having joined hands, now live peaceably under the same roof, each sharing something with the other, and each yielding something to the other.

In brief, the higher schools of Sweden, that is, those preparing boys for the university, generally recognize, in their upper classes, three "lines" of study, viz. a classical, where both Greek and Latin are required; a Latin, where Greek is exchanged for English, and a practical ("*real-linie*"), where neither Greek nor Latin is required. The full course of elementary instruction comprises nine years of study. During the first three years the studies (Religion, Swedish, German, Mathematics, Natural Science, History and Geography, Writing and Drawing) are precisely the same for all students. Then they diverge more or less definitely; some subjects, as Religion, Swedish, French, German, History, Philosophy, being yet, with little difference, common to all, while more special studies receive greater or absolute attention on different lines of study. Thus, for instance, Latin, which begins in the fourth year, in the classical line, is carried through six years, eight hours per week (or seven, during the last year), and Greek, which begins in the sixth year, is studied during four years, five and six hours per week; while, on the other hand, Mathematics and Natural philosophy, which in the fourth year become more a specialty on the practical or scientific line, are carried through four years, altogether thirteen hours per week (on the other lines five hours per week), and Chemistry two years, two and three hours a week, and so on.

An American will easily recognize in this organization of the Swedish schools something of the principles that are adopted in the undergraduate department of our State Universities generally, with their classical, literary and scientific courses, only with this material difference that, outside of definite courses, the Swedish schools do not recognize the elective system so characteristic of our institutions, and that Latin may there be left out entirely, while here it is generally required, at least in the entrance examination. Yet the schools of Sweden here referred to, though in their scope



nearly comparable with our under-graduate departments, are modestly called "elementary schools," and as things now are in Sweden a graduate of the practical line is excluded from a university career unless he passes an examination in Latin. A strong movement against this regulation is now on foot, a movement earnestly resisted, however, by a large body of educators. Klinghardt, in reviewing this conflict, thinks the time is approaching when both the classical languages will be relegated to the University.

Aside from the concessions made to the requirements of the "modern spirit," there are other characteristic traits of the Swedish schools that Klinghardt finds admirable, such as the introduction of instruction in technical and manual arts, the obligatory attendance on gymnastic and military exercises, (both, as a rule, led in a very systematical and thorough manner by officers detailed from the regular army), the proposed hygienic superintendence of the schools, the control of the final examinations by regularly appointed professors of the university and invited "examination-witnesses," the election of teachers mainly by their future colleagues, the opening up of the universities to both sexes, and still other features.

Although Klinghardt's report is written chiefly from a German point of view, yet his comparisons and statistics are not without interest even to an American reader, and may serve as an instructive contribution to the history of that conflict between classical and 'practical' training which agitates our day.

HJALMAR EDGREN.

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*Giordano Bruno*, an Essay by THOMAS DAVIDSON in *The Index*, 1886. pp. 414 and 426.

The above Essay is written from the point of view of a passionate admirer of the great Italian philosopher. A considerable portion, after a very faint outline of the life of Bruno, is occupied with a statement of the essayist's views concerning the condition of the human mind and of humanity in general. He finds both to be in a distressing condition. The im-

provement effected since the darkest periods of history is but slight, but among those who, by their efforts or example, have contributed to this improvement, are the "two inspired prophets"—Socrates and Giordano Bruno.

The exposition which follows of Bruno's philosophy is clearly and vigorously presented but characterized at times by unnecessary feeling. The presentation of Bruno's leading philosophical idea, the unity of God and of Nature with its consequences, is clearly made, and the author does well in emphasizing the fact, for it is in the announcement of such theories,—theories which show him to have been the precursor of Spinoza, Descartes, and Leibnitz,—that Bruno's chief importance lies: Giordano Bruno must be considered the first of modern philosophical pantheists. Although Mr. Davidson's attitude towards Bruno is one of passionate admiration and sympathy, he leaves much unsaid concerning his author that would have been eminently interesting. We should, for instance, have expected the essayist to refer with special pleasure to Bruno's ideas concerning the proper condition of the mind for the investigation of truth:—"Chi vuol perfettamente giudicare deve saper spogliarsi de la consuetudine di credere, deve l'una e l'altra contraddittoria esistamare egualmente possibile, e dismettere afatto quell'affezione di cui è imbibeto da natività." (*De l'infinito Universo e Mondi*: opp. Ital. II. 84).

Again, students of Bruno will be surprised to find his ideas concerning nature and physical science so lightly touched upon, although the impulse which the philosopher gave to the study of nature is properly considered one of his chief titles to honor. With Bruno, nature was but "the garment of God," all that he saw or conceived was either the "*natura naturans*" or the "*natura naturata*," and in all there was the one essential Unity.

On the other hand, it may be asked whether the author's intense admiration for the philosopher has not carried him in some directions farther than the facts would warrant. His statements concerning Bruno's relation to physical science seem at least somewhat exaggerated, while the general claim he makes for his author cannot but appear more or less

forced. The position of Giordano Bruno in the development of human thought is as honorable as it is assured, and stands in no need of extrinsic adornment. It may very safely be left to stand upon its merits. The ardent appreciation and passionate praise of his author, expressed by the essayist, are very natural in one who evidently finds in the martyr some of his own ideals, but it is unfortunate that the manner of expression has taken so sweeping and uncompromising a form as inevitably to excite opposition. True, it is impossible to consider the career of the great Italian without feeling in him an interest of the warmest kind. One of the most striking personalities of his times (1548-1600), times so pregnant with thought and deed; the enunciator of ideas which were startling in their boldness and originality, at war with the authorities educational and spiritual around him, a wanderer over Europe for two and twenty years, studying and teaching at Rome, Genoa, Paris, Oxford, Wittenberg, Venice; honored here, persecuted there; constantly striving to establish some truth of his own or to overturn some error he encountered; his long and dreary captivity of seven years, doubly irksome to a spirit so active and restless as his; the memorable trial before the Inquisition, with his proud taunt "maggior timore provate voi nel pronunciar la sentenza contro di me, che non io nel riceverla," upon hearing the sentence of death passed upon him "ut quam clementissimè et citra sanguinis effusionem puniretur," which was the delicate formula implying burning at the stake,—all these things, with his heroic bearing at the scene of the martyrdom (surrounded by a mocking, jeering crowd) contribute to make Giordano Bruno a subject of surpassing interest and one of the most striking characters in the long roll of those whom Italy offers for our study and admiration.

As a point arising incidentally in Mr. Davidson's essay, it may be observed that admirers of Pascal will find it difficult to accept, as a fitting allusion to the great thinker, the expression: "poor, timid, sentimental Pascal."

Students of Shakespeare will be interested in being reminded by Mr. Davidson, that there is reason for thinking that the play of "Hamlet"

may have been written under the influence of the author's acquaintance with Bruno's works, especially the comedy '*Il candelajo*.' The two plays, as Mr. Davidson points out, show certain passages which have a marked resemblance: for example Polonius asks Hamlet, "what do you read, my lord?" to which Hamlet answers, "Words, words, words." In Bruno's '*Candelajo*,' Manfurio asks the pedant, Octavio, "What is the matter with your verses?" To which Octavio replies, "Letters, syllables, diction, and speech, parts near and parts remote." Hamlet says, "there is nothing either good or bad, but thinking makes it so." Bruno says, "Taken absolutely, nothing is imperfect or evil: only in relation to something else does it seem so, and what is evil to one is good to another." Hamlet, after soliloquizing to himself thus: "For if the sun breeds maggots in a dead dog, being a God kissing carrion," suddenly breaks off, and says to Polonius, "Have you a daughter?" Polonius replies, "I have, my lord." Hamlet says, "Let her not walk i' the sun: conception is a blessing, but as your daughter may conceive—." These words have no meaning till we know Bruno's doctrine that "the sun and man beget man (*Sol et homo generant hominem*)."<sup>1</sup> Furthermore, we know "that Bruno taught for two years (1586-1588) at Wittenberg, the very university where Hamlet and his friends are said to have studied. We know, moreover, that about that time several young Englishmen and Scotchmen studied at Wittenberg; and, among these, Shakespeare may have found the prototype of his too curiously thinking Hamlet." The reader may also be reminded of Bruno's residence in England, perhaps the happiest period of his stormy life, his presentation at the English court and residence in London and Oxford (1583-1586). During these years he was a prominent figure and nothing is more natural than that he should have made the acquaintance of the poet.

While Mr. Davidson's essay cannot be said to add to our knowledge of Bruno, he has done well in presenting in a popular manner one of the most striking and interesting figures of modern times.

T. McCABE.

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## BRIEF MENTION.

The *Beilage zum Jahresbericht des Realgymnasiums zu Barmen*, Ostern 1887, contains two articles by Dr. W. Münch which are also of interest in America: 'Die Pflege der deutschen Aussprache' and 'Der Declamation an den höheren Schulen'. Dr. Münch is certainly right in demanding from the instruction in higher schools that the pronunciation should be adjusted as nearly as possible to the sounds of the present German 'Schriftsprache', and we fully agree with him that distinctness of pronunciation both of vowels and consonants should be insisted upon. If he expects, however, that this ideal German is ever to be spoken throughout Germany, if he makes this question, which every conscientious teacher at present solves as best he can, a national issue, his position must be regarded as more or less untenable. It would indeed be a sorry case, if all Germans were to be compelled to conform to a single norm of speech, just as they have now to wear a given military uniform; and it would seem to be still more reprehensible to wish to sacrifice to the euphuistic predilections of a few purists (who probably never had to endure the tedious monotony of a language spoken by all alike) the historical and traditional rights of the various German dialects. For it is precisely the variety of shade and coloring in the dialects which constitutes the surest sign of the inexhaustible vitality of the German language. Dr. Münch's remarks on declamation, which display the finest understanding of the musical beauties of poetry as well as wide experience, are suited to command the heartiest approval.

Among the recent publications of the University Press of Cambridge are two neat textbooks, both edited by Rev. H. A. Bull: *La Canne de Jonc* of Alfred de Vigny and *La Bataille de Dames*, comedy by Scribe and Legouv  . The notes are given with especial reference to the explanation of French syntax, and offer an excellent introduction and incentive to further work on the part of the student. The merit of presenting, in each case, an interesting text adds much to the attractiveness of these volumes.

On various occasions we have pointed out the value of Grimm's *M  rchen* as first reading for beginners in German. Their style presents a most happy combination of the simple classical 'Schriftsprache' with many elements of colloquial German, and if properly treated by the teacher, their contents is quite as charming for older as for younger students. Hitherto no edition containing not only these tales, which are known and enjoyed everywhere, but also other short pieces commending themselves by variety of style and subject-matter, has been available. This want has recently been met by an exquisite selection of such material, made by Charles P. Otis, Ph. D., and published by Henry Holt & Co. As was to be expected from Dr. Otis, the introduction is written with great skill, showing a thorough knowledge of the subject and a wide acquaintance with the 'M  rchenliteratur.' The 'notes' are prepared with much diligence and care, and the references to Whitney's Grammar and the author's 'Elementary German' will be welcomed by teachers who use these books. An excellent vocabulary, in addition to the notes, equips the student with all that is necessary for preparation. We hope that this edition of Grimm's *M  rchen* may soon be followed by an equally good publication of various long-needed German texts.

A book of similar commendable nature is the edition of 'Fabeln und Erz  hlungen von Lessing und Gellert' by Karl Breul, M. A., Ph. D., issued in the Pitt Press Series. Like Grimm's *M  rchen* it is well adapted as a first reader, on account of the simplicity of style and the interesting variety of subjects. Since most of the students of German will later on read Lessing's more difficult prose, it is well for them even at this early stage to become acquainted with some of the characteristics of his style. The selections from Gellert's 'Fabeln und Erz  hlungen' are doubtless a novelty to the English reader, as well as an enrichment of the available easy literature for beginners. From a literary point of view they represent very well the perfection of expression, the correctness and ease of versification, which the German language had attained before the classics. Though the 'notes' are

written with all the accuracy and thoroughness which makes English school editions of German authors as a rule far superior to our American texts, we have noticed a few omissions. Thus, for example, it would seem that the expression 'sich vermessen' should have been explained, since the student will often be puzzled by its various applications.

Professor Albin Putzker, of the University of California, sends us a lecture on Goethe, which has in view to win new friends for the poet among those who are not yet acquainted with him. Written in spirited English, the lecture gives a short biographical sketch of the great man, and characterizes *con amore* and with enthusiasm several of his works.

An important aid to lay students of Dante who are as yet unfamiliar with Italian, is offered by Mr. Thomas Davidson's translation of Scartazzini's *Handbook to Dante* (Boston, Ginn & Co., 1887). The translator has added to the original matter foot-notes designed to correct the statements or supplement the views of the author, who sometimes errs on the side of partiality for his ideal of the poet. The general plan of the work, now first brought to the acquaintance of English readers, remains unchanged: Part I. is devoted to the life of Dante, a bibliography of the sources being prefixed and the three periods of the poet's career treated in as many chapters. Part II. deals with his works, opening with a bibliography of the Divine Comedy and minor productions, followed by chapters entitled 'The Life in the Works,' 'The Minor Works' and 'The Comedy.' Mr. Davidson's citations of passages from the Divine Comedy given in the original Italian or borrowed from Longfellow's Translation, his completion of Scartazzini's bibliographies, and his discussion of disputed points, serve as a running criticism to the text and form with it a manual which may be made to fill a very useful place.

'An Introduction to the study of Provençal' by Darcy Butterworth Kitchin, B. A., has just been issued from the press of Williams and Norgate (12mo, pp. 143). It consists of three parts: Book I. The Literature of Provence (22 pp.); Book II. The Language of Provence

(38 pp.); Book III. Selections: Prose and Poetry (53 pp.); to which are added a glossary, select Provençal bibliography and index. The book is avowedly a compilation, in the main, from Bartsch's 'Grundriss' and 'Chrestomathie,' all of the reading selections being taken from the latter, and the *data* of Diez's grammar being "corrected in matters of detail by the *Tableau Sommaire*" contained therein. Unfortunately for the credit of the compiler, the first and easiest selection for reading, chosen "because its simplicity makes it a fitting vehicle for elementary grammatical notes," has been accompanied by a face to face translation, "mainly designed to avoid unprofitable recourse to the vocabulary."

This so-called 'translation' is so unblushingly full of blunders as to make it read like one of those exercises in erroneous constructions intended for correction by the student. Thus, at the very beginning (p. 68, l. 1), the sentence "Guillems de Cabestaing si fo us cavaliers de l'encontrada de Rossillon que confinava ab Cataloigna" is mistranslated ". . . was a cavalier of the country of Rossillon, which borders on Catalonia." This should read: ". . . of the region of Rossillon [without comma] which bordered on C." (Bartsch defines *encontrada* as *contrée*, and this apparently proved misleading; somewhat further on, p. 70 l. 33, occur the words: Mout en fo grans dols e grans tristessa *per tolas las encontradas*, and as from the connection it seems incongruous to translate the words italicized 'through all countries,' they are quietly suppressed.)—At l. 9, if the compiler had not been so careful to "avoid unprofitable recourse" to his own translation of Bartsch's vocabulary, he would have discovered, under *joves*, that "la dompna q'era joves e gaja" means not "the lady, who was *joyous* and gay," but "who was *young* (*juvenis*) and gay." But let us offer free rein to the translator's imagination by quoting the entire sentence: E'n Guillem de Cabestaing si amava la dompna per amor, e chantava de lieis e'n fasia sas chansons, e la dompna q'era joves e gaja e gentils e bella *sit' volia ben major que a ren del mon, e fon dich a'n Raimon de Castel-Rossillon*; which is translated: "And Lord William of Cabestaing loved the lady, and sang of her, and made her

the subject of his songs. And the lady, who was joyous and gay, noble and beautiful, *desired virtue for herself rather than anything in the world, and had it told to Lord Raimon of Castel-Rossillon.*" The rendering of the words italicized is obviously mere groping guess-work, and entirely perverts the sense of the passage. The original reads: "and the lady, who was young and gay, and high-born and beautiful, *likewise loved him* (Cabestaing) *better than aught in the world* (wished to him greater good than to aught in the world, cf. It. *gli voleva bene*), and it (the fact of her love) *was told to Lord Raimon of Castel-Rossillon.* One more example, out of a number, will be of interest. On p. 71, l. 1, "*e lui en menet en preison*" (Fr. *et l'emmena en prison*) is translated "and put him *on account of it* in prison." It is needless to proceed with this precious exhibit. Mr. Kitchin has evidently mistaken his subject; he would succeed admirably with an edition of 'Provençal as She is Translated.'

As a whole, however, the book has been so carefully copied from its sources as to make it, if one can overlook the 'independent' contributions of the compiler, a fairly satisfactory text-book for beginners.

The recent session of the Amherst Summer School of Languages, at Amherst, Mass., was pronounced the most successful ever held there. The attendance was larger than in preceding years, and the progress made by some of the members was really remarkable. Especially for those who, like the writer, may have been familiar only with college and university training, it is difficult to appreciate the value of such a school without having been present in person and thus brought under subjection to its predominating influence. The method followed in teaching has been well described by Prof. Montague in a recent number of the *Academy* (vol. 1, no. 8). All that is good and wholesome in the natural method was adopted, but thorough drill in grammar and translation was not neglected. In any case, there was very little disposition to emphasize differences of opinion as to methods, every teacher seeming to be imbued with the sentiment voiced by Prof. Fezandé

in his opening talk, that after all there is but *one* method and that is *the method which teaches*. In German and French there were in progress at the same time three classes each, in as many different grades, so that students had the choice and opportunity of following classes suited to their special needs. In addition, there were at the boarding-clubs separate tables at which either German or French was spoken exclusively, so that altogether students could spend from six to eight hours daily, so to say, in a pervading atmosphere of French or German. In the afternoon there was a lecture in German, French, or English, and the evenings were given up to social enjoyments. One of the principal features of the German department was the exposition of the use of the prepositions in German, by Prof. Siedhof. His manner of presenting the subject was eminently clear and satisfactory. A more delightful spot for a summer school could scarcely be chosen and, considering its aims, the institution approached as nearly to the ideal of an academy of languages as is well possible. The five weeks of the session passed only too swiftly, and when the time for separation came, it found the members under the control of a prevailing sentiment of satisfaction at having been in attendance at the school and hope of meeting there again next summer. It is a pleasure to reflect that other summer schools are doubtless to be congratulated upon similar gratifying results for the past season.

A Scandinavian bibliography for the year 1886, compiled by Dr. Heinrich Lenk of Vienna, is printed in the 'Central Organ für die Interessen des Realschulwesens,' No. 18, xv. Jahrg. [Berlin, 5. Mai 1887.] It contains the most important issues in: I. Old Norse, including Old Danish, Old Swedish and Faeroese; II. the grammar, lexicography and literary history of the modern Scandinavian languages—Danish, Norwegian, and Swedish. Articles in periodicals are omitted. There are in all ninety titles, of which one sixth are German, and but a single one, Sweet's Icelandic Primer, is English.

The Appendix to Harrison and Baskervill's Anglo-Saxon Dictionary (A. S. Barnes & Co.) which consists of 'An Outline of Anglo-Saxon

Grammar,' may now be obtained of the publishers, separately paged and bound in neat form. No change has been made in the matter, or in its distribution, but the practical use of the treatise, which must hitherto have been slight, is now properly facilitated. Whatever be the right of existence of this compilation of the skeleton facts of Anglo-Saxon Grammar by the side of more organically constructed works, it has surely failed of its chief purpose in being hid away in the remote corner of a special lexicon of the poetic literature.

The 'Sixth Annual Report of the Dante Society' (Cambridge, John Wilson and Son, May 3, 1887) will be specially welcome to lovers of Dante Science. "The event of the past year," says the Secretary, "of the most interest to the Society, is the completion of Prof. Fay's 'Concordance of the Divine Commedia,'" which will be printed as rapidly as possible by the Association. All students of the *poema sacro* are solicited to send in subscriptions, that the expense of printing this volume of eight to nine hundred pages may be covered. The price in cloth binding will be \$10 a copy. Address: Mr. John Woodbury, 10 Tremont St., Boston; or Professor E. A. Fay, Kendall Green, Washington, D. C.

Besides this important announcement, the Report tells us that Mr. W. C. Lane's "bibliographical Contribution to the Bulletin of Harvard University, entitled: 'The Dante Collections in the Harvard College and Boston Public Library,' has reached the letter 'G' in the second part, which is devoted to books on Dante, his works, life and times." The same author gives us a Dante Bibliography for the year 1886, which is printed as an Appendix to the Report, containing one hundred and twenty-three titles, of which those are starred that are in the Harvard College Library. A second appendix contains a note, reprinted from the Circular of the publisher, Signor Barbèra (Florence), on the first edition of the *Comment* of Benvenuto da Imola.

In connection with Professor Storm's *French Dialogues*, reviewed in these columns, (cf. June number, pp. 162-3) his opinion of the

practical teaching of language may be of interest to our readers. The following extracts are made from a recent letter: "As in my *Englische Philologie*, I make the living speech the starting-point of language teaching \*\*\*. My opinion is that grammar should be reduced to a minimum, and that the rest should be left to practice. But to give such practice as is wanted, ordinary readers are not sufficient; we want specially arranged texts. To give groups of grammatical examples and idioms in natural connections and dialogues from every-day life, is the most practical form."

We have received the circular of the *Zeitschrift für Vergleichende Literatur-Geschichte*, edited by Prof. Max Koch (Marburg, i. H.) and published by August Hettler (Berlin, S. W. 29). The contents of the first four numbers (including March, 1887) are exceedingly interesting and important for modern language teachers, and the journal gives promise of filling a gap hitherto sadly felt by workers in literary history. We heartily recommend it to our readers. Price, 14 marks per year. We would call attention at the same time, to another important publication by the same Berlin house: *Vierteljahresschrift für Kultur und Litteratur der Renaissance*, edited by Professor Ludwig Geiger (Univ. of Berlin), which is now in its second year. The character of this journal, so far, makes it almost indispensable to the student of modern literature. Price, 16 marks per year.

The "Canadian Institute" has formed a "Philological Section," the object of which is to keep together those who are interested in language-study. The chairman of the Section is the Rev. Dr. J. F. McCurdy (formerly of the Princeton Theological Seminary N. J.), Lecturer on Oriental Literature in University College; the Secretary, Professor Geo. E. Shaw, of Toronto.

From *Dhi Fonètik Titcher* we learn that a statute for the establishment of an Honor School of Modern Languages has been enacted by the Hebdomadal Council of the University of Oxford (England). According to this new law, a candidate may offer as his principal subject any one of the following languages:

English, German, French, Spanish, Irish or Welsh. The examination in each case will include the different periods of the history of the language.

The May number of *The Academy* (Geo. A. Bacon, editor, Syracuse) contains three articles by modern language teachers: 'Poetry in the School Room,' by Dr. Francis B. Gummere (Haverford College, Pa.), whose review of Mayor's 'Chapters on English Metre' was given in the last number of the NOTES; 'The Educational value of the study of French in High Schools,' by Dr. Alphonse N. Van Daell, Director of Modern Languages in the Boston High Schools, and 'The Principal Parts of French Verbs' by C. Spanhoofd, teacher of French and German in St. Paul's School, Concord, N. H. The October number of this journal contains 'The Teaching of Modern Languages' by Henry R. Lang, of the Swain Free School, and 'German Pronunciation,' by Mr. Spanhoofd.

Material is rapidly growing for the convenient study of Old French, and one of the most indefatigable workers in adapting texts to practical use by putting them in convenient shape and furnishing them with the necessary grammatical and lexicographical apparatus, is the young professor of Romance Languages at the Faculty of Letters of Lyons (France), Mr. L. Clédât. It is only a few months since he published his 'Morceaux choisis des auteurs français du moyen âge,' which is destined, in part at least, to supplant the unsatisfactory collection of Bartsch, and now before us lies a cheap little volume (18mo) of about a hundred and fifty pages, entitled 'Extraits de la Chronique de Joinville, précédés d'une introduction grammaticale et suivis d'un glossaire' (Paris, Garnier Frères). The grammatical introduction, with observations on the dialect, covers twenty pages; the text, a hundred and ten; the glossary, thirty-five. An appendix follows, in which supplementary extracts of Joinville are given, so that the French pupil may thus have in neat compass all of this author that is required in the *programme de licence ès lettres* which went into effect in France on the first of July of this year. Scattered through the volume are numerous foot-notes, historical and

grammatical, and cross-references explanatory of the text. The book is thus complete in itself and furnishes a good introduction to Old French Prose, besides giving a pretty clear idea of Joinville's interesting *Chronique*. It is gratifying to be able to state in this connection that in less than two years from the time of its publication (cf. MODERN LANGUAGE NOTES, vol. 1. p. 56), Prof. Clédât's 'Grammaire Élémentaire de la vieille langue française' has passed into a second edition. This is a reprint, with the exception of a few changes proposed especially by Professors Chabaneau and Stimming.

In a little pamphlet called *Die Ehre in den Liedern der Troubadours* Prof. Settegast, of Leipzig, has collected many bits of information that students of Provençal literature will be glad to see brought together within so small a compass. The point which the author wishes to bring out is that the conception of honor lies at the bottom of Provençal poetry: this he proceeds to show, stopping at every step to strengthen his arguments and illustrate his meaning by numerous and well-chosen examples.

The idea of honor, he says, is an outgrowth of chivalry. Chivalry had two periods: the first, whose exponent was the oldest type of the *chanson de geste*, and especially the Song of Roland, lasted until the crusades; the second ended with chivalry itself, soon after the wars of the Albigeois. In the first period, honor is purely a family matter: every member of a race is honored or disgraced by the conduct of every other member. The second period, which begins with the formation of society by the widening of woman's sphere, is the one we have to consider: the conception of honor peculiar to this epoch is best expressed in the songs of the troubadours.

The fundamental idea in all Provençal poems is that of service. Three kinds of service can be distinguished: service to masters, service to ladies, and service to God. Service to masters is expressed in the *sirventes*. It was the duty of the poet to glorify the master who supported him, and this honor of the master reflected on the poet. Both duty

and interest, then, moved the vassal to make his lord famous: not only was the master praised, he was incited (when occasion required) to do better, and was warned against losing his honor. During the lifetime of a lord the poet limited his praise of him to a few lines of every poem, generally at the end; this praise usually consisted of rather a vague statement to the effect that he was the best knight in the world. But no sooner did the master die than he was made the subject of entire poems, which set forth his virtues and achievements. Poets were, however, not satisfied with praising men who did well, and inciting them to do better: they were especially fond of blaming those who did ill. Writers made a great point of being able to distinguish good from bad, and it is in these songs of disapprobation that we can best get at their ideas of morality. We find that two qualities are indispensable in a lord, kindness and courage: kindness is best shown by generosity to vassals, courage is necessary in resenting all encroachments on one's territory.

More interesting than the *sirventes* are the *causos*, which treat of service to ladies; for while the relations of master and man are natural and are common to other races, the relation expressed in Provençal amatory poetry is peculiar to those literatures that drew their inspiration from the south of France. This relation is based, not on love, but on gallantry, which is one of the manifestations of the idea of honor. In fact, the *causos* correspond to the *sirventes* in their general features: the lover praises his mistress, warns her, or blames her, as the vassal does his master. As in the *sirventes*, praise is vague and exaggerated; the warning is to the effect that if the lady continues her cruelty, the poet will dishonor her by leaving her and writing against her; the blame is for habitual harshness, or for preferring an unworthy person to one who has done long service. Like master and vassal, the lady and her lover owe each other honor: the lady shows her honor to the admirer by kindness, the lover's honor to his mistress is expressed by patient service. In this case, as in the other, the relation is one of advantage to both parties, the lady being honored by the lover's songs, the poet by his

lady's love and by his praise of her. The honor of the poet was not dependent on the return of his affection; indeed, it was dishonorable for the lady to reward his love except after years of service: but since she was, according to him, superior to all other women, the fact that he chose her and loved her was honor enough. Hence the importance of a good choice in the first place: the principal circumstance that influenced a poet's choice was the reputation which a lady already enjoyed. Besides the honor arising from a well-bestowed love, the poet, spurred on by a desire to make himself worthy of his mistress, was able to gain honor in other ways, particularly by his verse. The merit of a poem was generally thought to depend on the worth of the lady to whose praise it was devoted.

Service to God is similar to the other two kinds, except that here the nobles occupy the position we have hitherto seen held by the poet: God is the Lord of lords, and all earthly potentates are his vassals who owe him service. To restore the honor of God, insulted by the Turks, it is the duty of nobles to render service in the Crusades, in return for which service God will grant them honor on earth and admission to Paradise. Honor, then, is the starting-point of all three sorts of poems: so the law of unity is not necessarily violated when one and the same piece treats of love and politics.

*French Principia*, Part III. (Harpers), is an introduction to French Prose Composition. The principles of Syntax are set forth in the first division of the work and the second is given up to exercises bearing copious—perhaps too copious—references to the rules of the first. The whole is crowded with explanations, illustrations and a great amount of matter bearing more especially on the idiomatic constructions and differences of the two languages. A double index, questions on constructions, and an English-French vocabulary, aid to make up a valuable book for practice or reference.

Another treatise on French Prose is that of Delbos (*French Composition*. London; Williams and Norgate). It consists of a short grammatical introduction, followed by con-



nected exercises (Part I.), the proper arrangement of words in sentences being indicated by foot-notes. Part II. offers further exercises, of increasing length and difficulty. The foot-notes here are in explanation of idioms. A criticism might be offered as to the absence of grammatical rules and *data*.

### PERSONAL.

Mr. Carl Osthaus, a graduate of the gymnasium of Hildesheim, Germany, and for three years a student of Germanic Philology and History in the University of Göttingen, Germany, has been appointed Instructor in German in the Indiana University, in place of Mr. P. B. Burnet, who has been appointed to a like position in Oberlin College, Ohio. Mr. Osthaus has for the past two years taught in St. Louis.

Professor George S. Atwood, formerly of Bowdoin College (Maine), has settled in Berlin with the intention of remaining for several years. He writes: "I am hard at work on the 'German Particles' (cf. MODERN LANGUAGE NOTES, I. p. 129), which I intend to make a very comprehensive work. It will be in dictionary form, will give all the different shades of meaning, including dialectic peculiarities, and will be supplied with abundant instructive quotations."

It is gratifying to learn that the subject of modern languages in the University of Michigan (Ann Arbor), has been divided into two distinct departments. E. L. Walter was made Professor of Romance languages and Calvin Thomas, Professor of Germanic languages, at the end of the last academic year. This clear differentiation of modern language study, is one of the chief necessities of the times and should be pushed for energetically by our college professors generally.

### JOURNAL NOTICES.

**NEUPHILOLOGISCHES CENTRALBLATT I, 1:** Stand des neuphilol. Studiums während der letzten 12 Jahre in Deutschland etc.—**Stengel, E.**, Die Neuphilologen im Auslande.—Berichte aus den Vereinen (Barmen-Elberfeld, Berlin, Dresden, Frankfurt a. M., Hamburg, Hannover, Königsberg i. Pr., London, Osnabrück).—Literatur: English Publications, Dissertationen, Schulprogramme, Antiquar. Cataloge.—**2:** **Bierbaum, J.**, Der fremdsprachliche Aufsatz.—**Qulshl, C.**, Vortrag über den Anfangsunterricht im Französischen.—Die Neuphilologen im Auslande.—**Kintersohn**, Reform des neusprachl. Unterrichts.—Vereinsberichte (Berlin, Bonn, Heidelberg, München).—Literatur: (Strange, Ausw. franz. u. engl. Ged.; **Beyr**, Das Lautsystem des Neufrazz.; **Welscher**, Corneilles Nicomède; Elze, Grundriss der engl. Phil.; **Schmedding**, Die jüngsten Bewegungen in der neueren Philol.; **Lecky**, England in the 18. cent.; **Stephen**, Dictionary; **Papillon**, An old London Merchant; **Iddesleigh**, Lectures).—Books received, Recent Publications, Journals Notices, Catalogues.

**ROMANIA 61 (XVI, 1): Meyer, P.**, Le roman des trois ennemis de l'homme par Simon.—Idem, Notice du ms. de l'Arsenal 520J (I. Robert de Blois; II. Histoire de Jésus-Christ et de la Vierge Marie; III. Les neuf joies de Notre Dame; IV. La prise de Jérusalem ou la vengeance de Jésus-Christ; V. Suite de la Bible de Guyot de Provins; VI. Adam de Suel, version du Pseudo-Caton (s. Nr. XIII); VII. Le Doctrinal Sauvage; VIII. Chronique de Turpin; IX. Généalogie des rois de France; X. Les cinq âges du monde, d'Adam à la naissance du Christ; Combien de fois Jérusalem a été prise; XII. Les vers de la mort; XIII. Adam de Suel, version de Pseudo-Caton (s. Nr. VI); XIV. Frère Simon, Le roman des trois ennemis; XV. Sermons; XVI. Le livre de la misère de l'homme, par le diacre Lothier; XVII. Moralités des philosophes).—**Thomas, A.**, Lettres latines inédites de Francesco da Barberino.—**Morri-Fallo, A.**, Le poème barcelonais en l'honneur de Ferdinand le Catholique.—**Paris, G.**, Une version orientale du thème de All's well that ends well.—Idem, Sur le roman de la Charrette.—**Prou, M.**, Etymologie du nom de lieu Chitry.—**Meyer, P.**, Un nouveau ms. de la légende de Girart de Roussillon.—**Mussalla A. et Levy, E.**, Corrections au Livre de Courtoisie.—Rec. Poème moral ed. Cloetta.—**Rohin, E.**, Dictionnaire du patois normand en usage dans le département de l'Eure.—**Molsy, H.**, Dictionnaire du patois normand.—**Fleury, J.**, Essai sur le patois normand de la Hague.—**Bailiant, H.**, Flore populaire des Vosges.—Périodiques.—The *Chronique* contains extended obituary notice of M. Natalis de Wailly.

**ZS. F. NEUFRAZ. SPRACHE U. LITERATUR IX, 2:** **Bahn, G. C.**, Barthélemy, Histoire de la Comédie en France depuis ses origines jusqu'à nos jours.—**Mahrenholz, R.**, H. Morf, Zeitfabel zu Vorlesungen über Molière.—**Junker, H. P.**, H. Koerting, Geschichte des franz. Romans im XVII. Jh.—**Mahrenholz, R.**, Du Bois-Reymond als Essayist über franz. Literatur.—**Hartmann, K. A. M.**, G. Dammich, Victor Hugo; R.

Lesclide, *Propos de Table* de Victor Hugo; Jan ten Brink, *Litt. Schetsen en Kritieken*.—**Godet**, Ph., *Le mouvement littéraire de la Suisse romande* en 1885 et 1886.—**Haase**, A. *Synt. Arbeiten*.—**Lambeau**, A., *Schulgrammatiken*.—**Scheffler**, W., J. Schwab, *Chrestomathie française*.—**Uhlemann**, E., Schmid, *Anmerkungen zu Corneilles Cinna*.—**Saltwürk**, E. v., F. Hornemann, *Zur Reform des neusprachl. Unterrichts*.—**Koschwitz**, E., Mahrenholtz, *Gymnasium, Real schule, Einheitschule*.—*Miscellen*.

**GIORNALE STORICO DELLA LETTERATURA ITALIANA** 27: **Sandozini**, All. Tassoni ed il Sant' Ubbio.—**Percopo**, Landi e devozioni della città di Aquila (Cont'd).—**De Nolhar**, Petrarque et son jardin d'après ses notes inédites.—**Uppola**, Nuove congetture e nuovi documenti intorno a maestro Taddeo del Branca.—**Soleriti**, Anche Torquato Tasso?

**IL PROPUGNATORE** 3: **Di Giovanni**, I documenti dell' archivio de Barcellona o il ribellamento di Sicilia contro re Carlo nel 1282.—**Pagano**, Critica letteraria intorno alla censura di Ugo Foscolo sopra il sonetto di Onofrio Minzoni (verso il 1780).—**Negroni**, La Divina Commedia di Dante Alighieri, con note critiche e storiche del re Giovanni di Sassonia (Filalete).—**Clavarelli**, Cariteo e le sue "Opere Volgari" (fine).—**Foffano**, La Rotta di Roncisvalle nella letteratura romanesca italiana del cinquecento.—**Galter**, Mal perverso? o amor perverso? osservazioni sopra una variante nuovamente proposta nel canto V. dell' Inferno.—**Fratl**, Di alcune poco note composizioni dei Rozzi di Siena.

**ARCHIV F. DAS STUDIUM DER NEUEREN SPRACHEN U. LITERATUREN** LXXVIII; 2. 3: **Arnheim**, J., Thomas Middleton (Forts.).—**Radolph**, Ad., Vier altnordische Lieder. Beitrag zur Eddakennntniss (Schluss).—**Vollmer**, Ad., Shakespear und Plutarch (Schluss).—**Jellughaus**, H., Das Englische in seinem Verhältnisse zu den niederländischen, niederdeutschen und jütischen Mundarten.—**Hauff**, G., Lexikalisches.—**Althaus**, C., Elementarunterricht in der französischen Sprache.

**ZS. F. DEUTSCHE SPRACHE** I. 2: Der Sammler u. die Seinigen, von Goethe. Mit Erläuterungen u. Anmerkungen des Hrsg.'s (Forts.).—**Hauff**, Gust., Gust. Rümelin, Die Berechtigung der Fremdwörter.—*Ueber eine Akademie der deutschen Sprache*.—Zu Goethes Gedicht: "Der Söfner."—War es der neunzigste oder war es der einundneunzigste Geburtstag?—Ist es verstatet in Aufzählungen für "erstens" auch "erstlich" und "einmal" zu setzen?—Literature.—Book Notices.

**BEITRAEGE (HRSG. V. PAUL U. BRAUNE) VOL. III. PART 2**.—**Kerr**, L., Der stoff des spielmannsgedichtes Orendel.—**Stevens**, E., Die Entstehung des deutschen Reimverses.—**Ingge**, S., Etymologische studien über germ. Lautverschiebung. Der gott Bragi in den norrönen gedichten.—**Gering**, H., Altnordisch v.—**Klittredge**, G. L., Zu Beowulf 107 ff.

**ZEITSCHRIFT F. DEUTSCHE PHILOGOLOGIE** XX, 1:—**Eitlinger**, G., Die Waldenser und die deutsche

Bibelübersetzung.—**Luther**, P., Bestrebungen auf dem Gebiete der Luthergrammatik.—**Kettner**, G., Eine Quelle zu Schillers Braut v. Messina.—**Minor**, P., Quellenstudien z. litgesch. d. 18. Jahrh.

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# MODERN LANGUAGE NOTES.

Baltimore, December, 1887.

## THE MODERN LANGUAGES IN THE *Versammlung Deutscher Philologen und Schulmänner.*

The thirty-ninth session of the Association of German Philologists and Schoolmen was held in Zürich from September 28th to October 1st. The number of members present was two hundred and fifty. In addition to this, numerous Swiss scholars and teachers attended the meetings. The faculty of the university of Zürich were the immediate hosts, though the Bundesrath and the cantonal and city authorities of Zürich united in the most generous provision to do honor to their guests and extend a munificent hospitality. For the social entertainment of the Society excursions had been arranged to the top of the famous Ütliberg, and to the island of Ufenau in lake Zürich, where Ulrich von Hentzen died, also for a general banquet and a grand *Commers*, and for the performance of the 'Antigone' in the original Greek, by students of the university and gymnasium. Numerous *Festschriften*, for distribution among the members, had been published by scholars to commemorate the occasion; programmes also of the various admirable educational institutions of Switzerland, showing the high character of the instruction afforded, were at the service of the Association. The Society is divided into seven sections as follows: for the Oriental, Classical and Germanic-Romance languages; for instruction in the modern languages; for mathematics and natural science, for archaeology, and for pedagogy. The early morning was devoted to the meetings of the separate sections, after which the general sessions were held.

The large number of papers which were read before the Germanic-Romance section led, some years since, to its division, without a clearly defined and separate province for each. Professor Tobler of Zürich presided over the Germanic-Romance section, and Professor Sachs of Brandenburg, over the section for instruction in the modern languages.

The subjects of the papers in these two sections were as follows:

### In the GERMANIC-ROMANCE SECTION:

- "Schweizerdeutsch und Schriftdeutsch in ihren geschichtlichen Beziehungen." Prof. Dr. F. KLUGE, Jena.
- "Über die Windeck-Handschriften in Zürich." Prof. Dr. REIFFERSCHEID, Greifswald.
- "Der Ring des Heinrich Wittenweiler." Prof. Dr. BÄCHTOLD, Zürich.
- "Die Untersuchung lebender Mundarten und ihre Bedeutung für den akademischen Unterricht." Prof. Dr. MORF, Bern.
- "Zur Psychologie Heinrichs von Kleist." Dr. WETZ, Strassburg.
- "Das Strassburger Theater von der Reformation bis zum Anfang des 30jährigen Krieges." Dr. CRÜGER, Strassburg.

### In the SECTION FOR THE MODERN LANGUAGES:

- "Behandlung deutscher Eigennamen im Französischen mit spezieller Beziehung auf das Wörterbuch von Sachs." Prof. Dr. HUNZIGER, Aarau.
- "Über die Biographen der Frau v. Staël." Prof. Dr. BREITINGER, Zürich.
- "Lettres inédites de J.-J. Rousseau à Madame d'Houdetot." Prof. RITTER, GENÈVE.
- "Die provenzalische Litteratur früher und jetzt." Prof. Dr. SACHS, Brandenburg.
- "Fragen über die Organisation des neusprachlichen Unterrichts an den höhern Lehranstalten Deutschlands, Österreichs und der Schweiz." Prof. Dr. MAURER, Lausanne.

The relation of the Swiss dialects to one another and to the High German is receiving elaborate investigation in the great dictionary of Staub and Tobler, but the historical steps by which the written language of Luther supplanted the Swiss literary language of the time in vocabulary and forms has not before received any adequate presentation. Professor Kluge, of Jena, read a most interesting paper upon this subject. He sought to justify Zwingle in the use of his native Swiss-German, from the circumstances of the time. Zwingle has been censured by Luther and later by Heinrich Rückert for employing his familiar dialect in his writings at the time of the Reformation. Rückert maintains that Zwingle should have used the High German of Luther. It is not known in what language the discussions between Luther and Zwingle in Marburg, in 1529, were held. As early as 1570 the language of Luther had penetrated the district of

the Low German. Throughout the period of the Reformation the spoken language was the prevailing language. Until 1575 the Swiss dialect held almost unlimited sway in Switzerland. Luther's language had not at first the authority which it afterward acquired. There was then a great conflict against the Latin, and the struggle between the German dialects for supremacy occurred later. The Basel Bible contained explanations of words that were used in Luther's translation, as of *Hügel*, etc. The tract of Zwingle, "Von Erkiesen und Fryheit der Spysen" (Über die Freiheit der Speisen), was published in three editions in the Swiss dialect: in the fourth, it appeared in High German.

In general, it may be said that the literary language of Switzerland was not affected by Luther's High German until the end of the century. There was a gradual transition to the language of Luther, in the written language; Catechisms were published in Swiss German as late as 1595. The introduction of the new vowels may be traced from 1580. The change is first manifest in the literature, and only appears much later in the courts and records. Zürich was later than Basel in being affected by the new movement. There is apparently a striving on the part of some literary men to adopt the new language, and the movement became general in the great writers from 1720-1750, in which period the Swiss German exercises an influence upon the literary German of the North. Haller, Bodmer, Breitinger, Zimmermann, Gessner and Iselin, have numerous Swiss words in their vocabulary, and Swiss forms in their syntax. Some of these have been adopted in the present literary language. Many of them were commended by Lessing and employed by Wieland, and are to-day common property. The introduction from the Swiss of certain participial forms was cited. The attitude of Lessing toward a general German language based on the Middle German, was considered, and the part which Gottsched and the Silesian School bore in the contests of the eighteenth century was briefly considered.

A paper which awakened great interest was that of Professor Morf, of Bern, on the "Investigation of living dialects and their im-

portance in academic instruction." The Swiss cantons present an interesting field in the variety of dialects which they exhibit, and the experience of a scholar who has submitted his theories to a practical test was regarded as of extreme value. His method will perhaps suggest a system of studying and recording the dialectic peculiarities of different sections of our own country. The illustrations are taken from the study of the Romance languages, which are represented by Professor Morf.

The study of the Old French language and literature is indispensable for one who would acquire a scientific knowledge of Modern French, such as a teacher in a Gymnasium should possess. At present, however, too great stress is laid in the German universities on the study of Old French, which can and should be limited in favor of a more thorough and scientific knowledge of the Modern French language and literature. The treatment of the earlier French language and literature in lectures and exercises, finds its sphere in the value of the facts imparted which relate to the historical development of the language; the exclusive aim therefore of such study should be instruction in this historical development. In place of this, we propose the study of the dialects of the living language, which is justified in academic instruction by its usefulness.

1. In pronunciation. The dialect, that is, the familiar daily speech, which has no historical orthography and is not taught systematically, after the fashion of schools, is better adapted than the cultivated language to guide our beginner in phonetics, so that he hears sounds in a *naïve*, unprejudiced way, and hence his ear is rendered acute for the more accurate perception of the sounds of a foreign tongue. The effort to represent dialectic forms phonetically and with accuracy, is the best school of applied phonetics, and fits the student to acquire, in a later residence abroad, that which is most useful for his own pronunciation. The importance of a correct pronunciation is regarded more highly now than formerly. An error in pronunciation is an error in speaking, and violates an essential principle in language.

2. For the general linguistic training of the student. An exclusive or extreme occupation

with the phonetic stages of languages no longer spoken, involves the danger that the student will be accustomed to venture some phonetic casuistry, and that imaginary series in sound-development will be interpreted as claiming the dignity of facts.

On the contrary, the study of the living language forms a wholesome counterpoise. It deals with certain estimable phonetic values, and the variety of forms which these assume extends the horizon of the observer. The study of a living dialect shows that in the favorite Old French *Lautlehre* there is an endless amount of gray theory, which will not stand the test when examined by the living language. The latter possesses a complete linguistic material, while the investigation of the phonetic history of dead languages is always limited by the accidents which attend its transmission. The present instruction in the modern languages in our universities is apparently not sufficiently occupied with the question of scientific principles in the study of language. The best information concerning the laws of the life of language, is afforded by the study of dialects, where the speech is free from any striving for artificial effect. The future teacher should be instructed in the relation which the dialect sustains to the common language, and in the linguistic changes and sound-transformations through which the language has passed in successive generations: he should be free from the powerful prejudgments of linguistic pedagogy. The most important linguistic facts can only be studied in *naïve*, dialectic speech. Although in principle every dialect is adapted to this study, yet for the student of Romance philology a Romance dialect is to be preferred, and especially some dialect of French. In the Romance Seminary of the University of Bern, during the winter semester of 1886-7, several *patois* of the French-Provençal Canton of Freiburg (Courteprin, Grolley, Dompierre) were investigated and discussed. The speaker briefly indicated, in closing, the plan which he pursued in connection with the students of his Seminary. Every student is sent to some place, with a distinctly specified and limited task. He is provided with a phonological and morphological scheme of questions, and

supplied with proper commendations from the government. He seeks with the aid of his teacher some trustworthy individual affording the necessary guarantee of dialect purity of speech, who becomes the subject of his inquiries. The lists of words, forms and sounds which are thus obtained are reduced to a brief *Laut-* and *Formenlehre*, which is first privately discussed with the teacher, and then becomes the subject of a public debate. The forms obtained are compared with other forms of the written or spoken language. The use of a definite word-list in the investigation of different dialects forms a basis of, and facilitates, comparison. By the publication of such special investigations, directed by the teacher and afterward carefully verified by him on the spot, contributions of great value to science will be made, yet these should always be subordinate to the aims of instruction. To Bern belongs the honor of organizing systematically and carrying out this method of investigation.

The paper of Professor Maurer was a plea that the study of the social life, culture and institutions of a people should be associated with the study of its literature, and that instruction should not limit itself to a mere verbal knowledge but should likewise aim to impart a knowledge of facts.

Certain questions which he proposed as to methods of instruction, and the demands of civil examiners in the modern languages, were referred to the next session of the Modern Language Association, which will be held in Dresden in 1888.

It was resolved that in university education as well as in all professional and State-examinations, more stress should be laid upon a knowledge of the modern languages and literatures, and upon the history of modern culture, and national life.

The formation of a Modern Language Association in Switzerland in connection with the "League of Teachers of the Gymnasias," in order to promote intercourse between German and Swiss scholars who are interested in this department, was recommended.

Professor Gutersohn stated the following "Contrary Propositions for the Reform of Instruction in the Modern Languages."

## ELEMENTARY INSTRUCTION.

1. A thorough knowledge of the principles of phonetics is essential to the student and teacher of the modern languages.
2. In instruction in the schools, the results of phonetic study should be considered only so far as they are necessary to the correct and sure pronunciation of unfamiliar and difficult sounds and combinations.
3. By the introduction of special phonetic characters, without the use of the ordinary printed letters, and by basing the *Formenlehre* upon the spoken instead of the written language, the memory of the pupil is burdened and his mind confused.
4. As the acquisition of a foreign language is a process of psychological perception, viz., the appropriation of new words and forms for already existing conceptions, an essentially synthetic mode of proceeding in instruction is to be adopted in the beginning.
5. That method which has grown up during the historical development of instruction in language, is to be recognized as natural and psychologically correct; it leads gradually from the simple to the compound, from the easy to the difficult, hence from the letter or sound to the word, then to the sentence, and finally to connected extracts in reading.

## SECOND STAGE OF INSTRUCTION.

6. The analytical method of instruction, which begins with connected pieces for reading, and favors exercises in speaking, which are so necessary, must be given prominence at the earliest possible moment.
7. Grammar is to be treated inductively in all stages of instruction, and regard must be paid to this requirement for its presentation in the text books. Rules are to be limited strictly to that which is essential and actually necessary.
8. "The section does not intend by the adoption of the foregoing theses to oppose reform in the field of the modern languages: it desires simply to affirm that a method of instruction tested by experience is worthy of a careful and extended consideration and defence."

The author strenuously opposed the demands which are made by extreme phoneticians in prescribing the method of instruction in the schools. He held that the sound and letter cannot be separated, if the child is to acquire clear and positive conceptions. For this reason phonetic writing, or the use of signs of sounds, is to be opposed. While recognizing the value of phonetics from a scientific stand-point, he rejected the prevalent theories as to the prominence which it should have in elementary training. The process of learning requires the constant union of the analytic and the synthetic methods, as understood in scientific pedagogy; thus only can new terms and conceptions take their proper place beside already existing names and ideas. This process would require that connected extracts should be read earlier than has hitherto been the case, and conversational exercises based upon them should form early a feature of the instruction. He condemned the excessive accumulation of a mass of rules, as in many grammars. Instruction should not presuppose too great capacity in the pupils at the beginning; and simple, elementary text-books are to be commended. The theses of the speakers were slightly amended in form and adopted as given above.

The paper by Professor Sachs described the people and language of Provence, and sketched the lives and works of the different poets, and the guilds or societies for the preservation of the language. Other papers of interest were technical in character. Of these I shall not attempt a report.

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## VOLAPÜK.

*Menade bal* = One mankind.  
*Puki bal* = One language.

The word *Volapük*, when it first strikes the ear, is apt to produce the sensation of a prick with a pin, accompanied by slight bewilderment of thought. It sounds familiar and yet conveys no idea. What is it? Its literal meaning is *The World's Speech*. And when and how did this Language of Mankind origi-

nate? At Constance in the Grand Duchy of Baden, on the beautiful lake to which it gives its name, under the shadow of the lofty structure in which Johann Huss was sentenced to death. Here, a few years ago, a modest German priest, named Martin Schleyer, literally evolved out of his unaided mind this remarkable invention. People tried to laugh him to scorn—they called his new language a huge joke, an odd vagary, a monstium. An idiom, they reasoned, cannot be invented, least of all by a single man. Nor is one man's life long enough to achieve the task: every language is the work of a whole nation and requires for its full development a whole series of centuries. Language has been almost uniformly ascribed to divine origin. It has been called the gift of the Immortals on Mount Olympus, or of a dread Deity on the banks of the Nile. The faithful believer reads in the command God gave to Adam, when He bade him give names to every living creature, a virtual endowment with the gift of speech. Klaproth and his followers see in it a natural gift, granted to man in the same way in which he is enabled to think, and call it hence an instinctive power. But that it was in the power of man to invent a new language has generally been held impossible—mainly, because so far in the memory of man no really new idiom has been either invented or discovered. It remained for our own age to find among so many never before suspected powers of the human mind that also of creating a new language. It must be born in mind, however, that in itself the idea of creating a Universal Language is neither new nor even recent. Towards the latter part of the seventeenth century already several eminent European scholars were busily engaged with this difficult problem. First and foremost among them was the great Leibnitz, who in 1666 published his *Dissertatio de arte combinatoria*. This work, although evidently the result of many years' assiduous application to the subject, remained after all merely a preliminary effort. The author himself speaks in a letter to Thomas Burnet of the unsatisfactory nature of his studies, and adds that on account of the insuperable difficulties of the problem he has abandoned the attempt. Still, his example

was so encouraging that more than fifty similar efforts were made in various parts of Europe during the succeeding years, among which Bishop Wilkins' "An Essay towards a real character and philosophical language," published in 1688, is the most valuable. But the English prelate failed, like all others, in producing a practical result, such as he had anticipated. A very remarkable work of this class which has never received the attention due to the profound research and almost matchless ingenuity it displays, is the "Pasi-graphie" of the famous Abbé Sicard, published in 1788 by the worthy successor of the great Abbé de l'Epée. A German scholar, Anton Bachmeier, followed in his footsteps, and half a century later created a sensation by his renewed effort to form a Universal Language. His plan was to use the ordinary numerals exclusively and by their aid to form an idiom equally familiar to all nations that had adopted the Arabic signs. The work attracted the attention of several ruling powers in Europe,—one or two of the governments lent it their sanction and encouraged its study, and a general clamor arose for a Universal Congress in Paris, to discuss its adoption. Political events, unfortunately, prevented such a meeting at the time, and soon more careful investigation led to the conviction that in spite of the treasures of knowledge and the great ingenuity displayed by its authors, neither this work nor any of its many rivals could yet claim that practical usefulness which must needs characterise a Universal Language.

The want of a World's Speech became nevertheless more and more urgent, as telegraphs, railways and steamers seemed to annihilate distances, and to bring the nations of the earth nearer and nearer to each other. The moment appeared to have come when the difference of speech was the only remaining barrier that separated them from each other. It is true that in all more highly cultivated countries the study of other languages, besides the mother-tongue, was made imperative in the Common Schools, but even under the most favorable circumstances this could apply only to one or two foreign idioms, and even then, to master any one required several years. It was with a view to overcome these

patent difficulties that a German Mezzofanti, gifted with rare ingenuity, patience and industry, devoted his whole life's vast erudition and varied experience to the solution of the tantalising problem. Not discouraged by the many failures of talented predecessors, Johann Martin Schleyer, a humble Catholic priest, at last achieved the great enterprise in the spring of 1879.

Born on July 18th, 1831, at Oberlanda, a little village in Baden, he had attended the schools of his native land until he was admitted to the still famous University of Freiburg, there to complete his studies for the church. In 1856 he became a priest and officiated in several small places, last of all on the beautiful island of Mainau in the lake of Constance, a favorite residence of the venerable Emperor of Germany. Twenty years later his health, undermined by unceasing and exhaustive labors, failed to such a degree that he had to give up the priesthood. Since 1885 he lives on a pension of \$250, in the humble garret of a house at Constance, supporting his father, ninety years old, and an elderly sister. His labors are appreciated by thousands, and every mail brings him numbers of letters, and telegrams, bearing words of praise and commendation from all parts of the world;—but the Maecenas has not yet appeared who would make the full development of Schleyer's system possible and give him that perfect peace of mind and independence, with access to great libraries, which alone can enable him properly to complete his *Magnum Opus*.

Schleyer—far surpassing Mezzofanti in purely theoretical knowledge—has gradually mastered not less than sixty idioms, among which he counts of course Hebrew, Greek and Latin, which he studied at the Seminary, and to which he subsequently added, in rapid succession, wellnigh all the living languages of Europe, including Celtic, Slavic and Magyar, the principal idioms spoken in British India, and even a number of African dialects. He travelled extensively, and at last succeeded in establishing a National Alphabet, which was to enable any language to represent its numerous and various sounds by means of as many signs. The good priest of Litzelstetten fancied—for a reality it can hardly have been

—that after long and deep sorrow caused by the calamitous absence of a Universal Language, in a sleepless night, his "world-embracing discovery" suddenly presented itself before his mind's eye. Immediately, on the next morning, March 31st, 1879, he commenced the task of setting down the rules for his Grammar, and behold—Volapük was born!

All the languages he had previously mastered, all in fact that he had encountered in his search through the world, were made to pay their tribute to this new sister which had so suddenly arisen among them. The roots of the new idiom were in a large degree furnished by the Latin and certain North European languages; others contributed strongly of their characteristic points, and by a most ingenious but strictly conservative use of this material, Schleyer finally, succeeded in building up a structure, logical, consistent and imposing, to which he gave the name of *Volapük*.

The new-comer at once not only proved its *raison d'être*, but assumed its legitimate position among the languages of the earth. The progress which it has made since its first announcement took the world by surprise, has something of the marvellous about it. Italy was the first to adopt the Volapük and has now (1887) eight large Volapük-Societies in Turin, Milan, Venice and Florence in the north, and in Rome and Naples at the south, to which Ferrara and Vercelli were recently added. In Turin, moreover, an "Association for the propagation of Volapük in Italy" was formed, the first of its kind, and the Secretary, Professor Vincenzo Amoretti, promptly published a "Complete Grammar of Volapük for the use of Italians." A "Turin Philological Society" was next established, and this example led to the formation of a "Central Society" in Guadalajara, the first Volapük Club formed in Spain. France and Germany, Austria and Southern Russia soon followed suit, and even Syria and Arabia furnished large numbers of Volapük-students. The Volapükists are said to number now more than 200,000, distributed over 450 large towns in the Old World, and 26 in the Union. Even the outlying posts of civilization have seized upon the new discovery. Thus on April 3, 1887, Professor Pierre Catel opened in the



theatre of St. Pierre, the capital of the little French island of Martinique, a course of lectures on Volapük.

Soon after the first appearance of Volapük a number of public meetings were held in all the continental states of Europe; pamphlets and more pretentious publications followed rapidly, and public lectures as well as private clubs for the acquirement and the development of the new language now exist in almost every city of tolerable size. There are at present not less than 120 Societies or Unions for the propagation of Volapük, nine periodicals appear printed exclusively in the new language, and others, serving in various forms the same purpose, are published in Constance, Berne, Berlin, Breslau, Munich, Paris and Milan. Even distant Aalborg, at the head of the Baltic, and Porto Rico in the far west, boast of public institutions in the interest of Volapük.

At this time (Autumn 1887) the new language contains about 14000 words, which, when compounded in its own most simple manner, seem amply sufficient to convey every thought that the mind of man can conceive. 1300 of these words are simple roots or stems—all the others are derivative or compound forms. More than one-fourth of these roots Volapük borrows from the Latin and its Romance daughters; one-fifth may be called German, one-third is English and the rest belong to other living languages. The mere knowledge of the nouns of the new idiom, therefore, enables the owner to use the immense majority of Volapük words.

No difficulty whatever arises from the question of pronunciation and orthography, and in this respect the simplicity of Volapük is most striking. The principle is: One sound to each letter—one letter to each sound! Moreover, Volapük contains only such sounds and such combinations of sounds as are easily pronounced by the organs of speech of all civilized races. This cautious avoidance of all difficulties has actually led to the omission of the letter *r*, because of the inability of the Chinese and other races to produce the sound. As no combination of letters ever changes the one, unfailing sound of each single letter, every word is always pronounced exactly as it is written—and written as it is pronounced. The

accent remains invariably on the last syllable. The grammar is an original and remarkably ingenious invention; its simplicity is striking in its efficiency.

Articles, definite, indefinite or partitive, do not exist. One single declension gives the normal form for all nouns—and next, for all words that are declined. It is extremely simple, the same vowel marking the same case under all circumstances. In like manner there is but one conjugation for all verbs; irregularities are not admitted. The same supreme simplicity and absence of all anomalies characterizes the syntax. And in spite of this, Volapük has been found perfectly able to express the most delicate shades of thought and of feeling. High authority has even claimed for it a certain force of expression not found to exist in other, older languages. As a matter of fact it may be stated that every imaginable class of writing, from the simplest baby-talk to the most impassioned oratory, from the plain idyl to the deepest and abstrusest thoughts of the philosopher, have been rendered in Volapük, and always with brilliant results. German dramas, Serbian folk-love, the Marseillaise and Edgar Poe's dreams, even Sanskrit Literature—all have been tried and for all Volapük has been found abundantly adequate. The most remarkable success may be called the "Cogabled" (Jest Book), which is published weekly in Volapük, in Munich, and has become a dangerous rival of the famous "Fliegende Blätter."

Very naturally the question has been asked: If a new language for the world's intercourse is needed, why not take one of the most largely used European idioms, like the English, the French or the German, and make it, by slight modifications perhaps, the medium of communication between all the races on earth? But the answer is simple enough: Because of two serious obstacles in the way: First the well-known excessive difficulty experienced by all who try to learn a foreign idiom in a country where it is not the mother-tongue—how almost impossible is it not under such circumstances to acquire the pronunciation, grammar and orthography of such a language! Nor are the mental difficulties the only impediments—how few can afford the

time and the money to secure the full possession even of a single foreign idiom. The other barrier consists in this: Suppose these difficulties were overcome by members of one or two European nations—what would be the case of the millions inhabiting Asia, Africa and Australia? To the merchant in China or East India, in the valley of the Nile or the bush of Queen's Land the acquisition of a European idiom would be a simple impossibility. But even if, in the course of ages, this difficulty also could be overcome, there remains the choice among the languages that would each and all compete for supremacy in the world. Who would decide among so many equally well qualified rivals?

Volapük, on the contrary, is international in its very nature; like the numerals and musical notes of the world, it also has the stamp of universality, in its marvellous simplicity. Like them it can be understood and used everywhere without meeting a rival, like them it can be acquired quickly, easily and cheaply.

Like all recent inventions Volapük is by no means perfect and complete, not having sprung forth fully armed at its birth, like the goddess of old. Schleyer himself, moreover, is not consistent in his several publications, and his followers—several grammarians even in Germany—differ in more than one respect from their master's teaching. His mode of accenting is not followed by all; while some, simply to save printers the expense of procuring new and costly types, do not adopt the peculiar characters which he has invented for new sounds. All this, however, can do no harm to the new idiom, and may even serve to perfect it beyond the inventor's hopes.

Embittered adversaries of Volapük, enthusiastic admirers of the present forms of speech, have, from the first, asked with great indignation: What is to be the fate of the prevailing modern languages?—They must, naturally, succumb! The accusation is, of course, utterly unfounded. Volapük has nothing aggressive in its nature; it has no desire, and no vocation, to supersede existing languages or to diminish in any way the study of any one of them. Its purpose is not to rule but to serve. Many of Schleyer's most fervent ad-

mirers are content to claim for his work nothing more than eminent usefulness in commercial and general intercourse between the various nations of the earth. Every one is to continue to use and to cherish his mother-tongue, even after having learnt to use and to appreciate the new idiom. The deep historical interest which is the greatest charm of our Modern Languages will only appear more attractive by comparison with this new-fangled, perfectly mechanical offspring of the spirit of our times.

M. SCHELE DE VERE.

*University of Virginia.*

#### THE MEISSNER-JOYNES GRAMMAR.

We regret that time and space did not permit us to accompany with a few remarks the review of the above grammar which appeared in the last issue of the NOTES. Certain comments are felt to be due not only to our readers but also to Dr. Meissner, and especially to Professor Joynes, who must in the meantime have been uttering the silent ejaculation: *Herr, bewahre mich vor meinen Freunden!*

Certainly no one will be so inconsiderate as to find fault with Prof. Harrison for exulting over the appearance of a new school grammar destined to release him from "the necessity of swimming over the oceanic speculations of a Grimm, a Diez or a Pott." To less enthusiastic readers, however, who know something of the history of German grammar and grammatical instruction, it appears rather strange that this new work should be represented as marking a new epoch in grammatical literature. It seems indeed to have entirely escaped the notice of Prof. Harrison that the efforts of German grammarians to present to their pupils the appropriate material in the best possible form, have produced a number of excellent books; and that it needed but a skilful and experienced hand to utilize their methods and results for the benefit of English students of German. Dr. Meissner was the first to solve this easy and yet very difficult problem, and accordingly the NOTES were prompt to call public attention in America to his work. (Cf. 'German Grammars and Text-books,' Nov. 1886.)

Judging from the modest and appreciative preface of the American editor, we must believe it to have been altogether contrary to his wishes that his part of the work should be extolled at the expense of Dr. Meissner; and an unsophisticated reader of Prof. Harrison's review will naturally inquire: Why did not the American editor write a wholly original grammar? Why should we import, if the products of our home industry are so much superior? But we, also, in spite of the extended eulogy of Prof. Harrison, believe that the American edition is in some respects an improvement on the original. In other respects, however, our opinion differs, and we beg leave to present briefly the following considerations:

Every one, of course, will agree with Prof. Harrison that it is neither bulk nor completeness which constitutes the excellence of a school grammar. Apart from the general correctness and clearness of its statements, the value of such a grammar depends mostly upon the pedagogical method with which the grammatical material has been arranged and presented. The name of investigator, then, is entirely unsuited to the author of a school grammar, though he may by other productions have proved his claim to scholarship. He is sufficiently to be congratulated, if he has succeeded in presenting according to the fundamental pedagogic law of *Anschaulichkeit*, the grammatical material long since collected by 'investigators,' and if, by this means, he has so aroused the independent activity of the pupil that the grammatical rules become no longer a dead weight upon his memory but are absorbed by him *in succum et sanguinem*.

The elementary grammar, especially, must keep this final aim in view, and we believe that Dr. Meissner, a linguist and educator equipped with the most recent scientific methods, has solved this problem in a masterly manner. There was certainly room for a revision in certain particulars, but the plan and arrangement of the whole was there to stay. Dr. M., however, was mistaken if he flattered himself that his method, and the pedagogical insight disclosed throughout his entire work, were destined to be understood and accepted by the devotees of antediluvian principles of

instruction. The mania of these is the reciting method, their idol the mummy of pre-Pestalozzian times, learning by rote—which makes teaching so drowsily monotonous for the instructor that he grows impervious to the insult implied in the author's directions for his guidance; for his purpose he needs definitions, carefully numbered and with many subdivisions, equally labeled and ready for cramming. The worshippers of stupefying mechanical methods in instruction are at a loss if they meet with a book of which the use presupposes true pedagogical culture on their part, and not merely the skill of a drill-master.

It is evident that most of the praise bestowed by Prof. Harrison upon the improvements of the American edition was inspired by finding these improvements suited to his preference for mechanical instruction; and there is no doubt that the general aim of Prof. Joynes has been to make the original palatable by such treatment. A comparison of the first lesson, on the definite article, will serve as a striking example.

Dr. Meissner says: "The definite article has in the singular three different forms for the three genders, the masculine, the feminine and the neuter. In the plural the definite article has but one form for all three genders." To this the paradigm is appended.—Prof. Joynes, on the other hand, begins by explaining that there are two numbers, four cases and three genders in German,—an addition which we believe to be useful for English-speaking students. But after giving the paradigm, he makes four remarks characterized by him as "important." Yet, is it really necessary to call the attention of intelligent beings to the fact that horizontally the declension exhibits mainly the distinction of gender, vertically the distinction of case, when they find printed horizontally above the paradigm: "masc., fem., neut.," and vertically: "nom., gen., dat., acc."? Is it not an insult to both pupil and teacher, to be informed that only the acc. sing. has a distinct form for each case, that elsewhere the acc. has the same form as the nom., etc.? What is there left by such 'improvements' for the reasoning activity of the pupil to discover? Where is there a place for the development

and direction of such mental activity by the teacher? We could, however, cite numerous cases like the above, in which both teacher and pupil are degraded to the rôle of automata, and we are almost astonished not to find the usual questions printed at the foot of each page, by way of completing the customary puppet-show.

Dr. Meissner's exercises for translation, in intimate harmony with the whole plan of his book, are not laboriously pasted together after the fashion of most grammars, but thoughtfully worked out according to pedagogic principles. The American edition has preserved them almost intact, only numbering them sentence by sentence and dropping those of a local coloring too insular. In various places he has, however, added certain sentences of his own make, and it is instructive to compare these with Meissner's examples.

It would be unjust to Prof. Joynes, after all this, not to mention his genuine improvements on the original work, already duly emphasized by Prof. Harrison. Among these we count, especially, the vocabularies,—although we discover none of the etymological suggestions referred to by Prof. Harrison,—the chapters on the relation of German to English and on German and English idioms, and the elementary introduction to the study of Grimm's law. If the latter, however, was introduced as an attempt at a more scientific treatment, we see no reason why Prof. Joynes should not have given a similar explanation of the Umlaut, since an insight into the historical development of the Umlaut will assist the student even in acquiring a correct pronunciation.—Several mistakes and misprints will certainly be corrected in a future edition.

JULIUS GOEBEL.

#### ON AN EXPRESSION OF MADAME DE STAËL.

In the last issue of the NOTES Mr. Todd tries to give a correct translation of an expression from Mme. de Staël's writings which is considered as obscure by Mr. W. H. Fraser, the clever editor of Souvestre's *Un Philosophe sous les Toits*. The expression is "un deuil

éclatant de bonheur," which Mr. Fraser translates "a mourning dress, sparkling with happiness," and Mr. Todd "a drapery of woe beneath a glitter of happiness." I beg to suggest another translation, which seems to me to be much more in keeping with the general tone of Corinne's utterances.

Madame de Staël's was a dreaming and passionate soul; she thirsted for happiness and never had it in her grasp. Read *Corinne*, read *Delphine*; the main idea is that glory, renown, power, are all but poor substitutes for that ever fleeing shadow, happiness. The words "deuil éclatant de bonheur" are merely one of the expressions of that ever present thought; they mean that force and power, etc., are, not a *deuil éclatant de bonheur*, but a *deuil de bonheur*, though a *deuil éclatant*. I would therefore offer the following rendering for the puzzling words: "a mournful though glittering compensation for happiness." The expression may seem somewhat paradoxical, but after all Mme de Staël was a pupil of Jean Jacques.

ADOLPHE COIN.

Harvard University.

On second consideration, I venture, with a becoming sense of humor and humility, to suggest that we have all three, Scotchman, Frenchman and American, been grappling vainly with no less simple a problem than that of turning back again into English a rather clever attempt of Mme de Staël's to gallicize the familiar phrase 'a glittering mockery of happiness.' No wonder the publicists and the diplomats distrust re-translations!

H. A. T.

#### THE PRONUNCIATION OF INITIAL CL and GL in English Words.

The extent to which initial *cl* (*kl*) and *gl* are pronounced as *ll* and *dl* is little appreciated. I graduated at a Massachusetts college under a President who talked about "our dlobe," the "dlory of God," etc. I now sit under the preaching of a man, unusually careful and distinct in his articulation, who speaks in the same way. He had never known that he did this until I called his attention to it. In a small class of mine in Modern English Poetry, three out of four of the members read one of

the lines in Wordsworth's great Ode as follows:

"Ye that through your hearts to-day  
Feel the gladness of the May."

When anyone has this lingualizing tendency so strongly that *kr* and *gr* are changed to *tr* and *dr*—as in *track* (for *crack*) and *drace*—some hearers are sure to notice it. We have all known persons whose articulation was otherwise correct who spoke in this way.

The *t* and *d* which replace *k* and *g* in the combinations *ct* and *gt*, are not usually the pure *t* and *d*. The closure very often extends from the tip of the tongue nearly or quite as far back as that part of the tongue which approaches the palate in forming the sound of initial *y*, as in *you* (Sweet's "front-open-voice"). Often, however, the *t* and *d* in *tl*, *dt* < *cl*, *gl*, are quite pure, and there is no trace of their origin in the action of the muscles. *Tl* and *dt* do not occur in Webster as initial combinations.

Perhaps as good a test-word as any is the unaccented syllable *clock* in such expressions as "four o'clock."—Anyone who does not lingualize the *c* here, probably does it nowhere.

How many of the Professors who read this note teach *classes*? I should not be surprised if a large percentage of them teach *tlasses*. Is your name *Clark* or *Tlark*?

ALBERT H. TOLMAN.

Ripon College, Wisconsin.

#### SCOTTISH WORDS.

I shall be glad if any student of early Scottish Literature will give me the meaning of the following words:

ENCHAIPI.

"*Quhair ony Coilgear may enchainp I trow till encheif.*" 'Rauf Coilyear,' l. 318.

FIGONALE.

"*Syne for ane figonate of frut thai strait in the steid.*" 'Buke of the Howlat,' l. 833

MYNANCE.

"*So meikle he was of mynance.*" Dunbar, 'Freir of Tungland,' l. 36.

NETHERIT, NOK.

"*My neb is netherit as a 'nok.*" 'Howlat,' l. 57.

SEWANE.

"*Seroppis, sewane, sugour, and syna-mome.*" Gawin Douglas, 'Prol. Aen.,' XII, l. 25.

THRAF-CAIK.

"*Thraf-caikkis ats I trow scho spairit nocht.*" Henryson, 'Uplandis Mous,' l. 122.

WM. HAND BROWNE.

Johns Hopkins University.

#### CORRESPONDENCE.

TO THE EDITORS OF M. L. N.,

Sirs:

In the M. L. NOTES for last June, pp. 141-142, I ventured to raise the question, with reference to *ðæt idelgielþ*, *Past.* 457:23, whether Sweet might not have erroneously expanded a Ms. *þ*, and whether the Ms. *invariably* writes out *ðæt*.

The following answer meets the query fully and will be of interest to every student:

OXFORD, Sept. 6, 1887.

You ask about the edition of *Cura Pastoralis*, whether it can be depended upon in regard to *ðæt*. I think it can. Yesterday I looked through the Hatton Ms. corresponding to pp. 457, 459, 461 of the printed edition (the pages you mention) and found that the Ms. had really in all cases *ðæt* written out (*ðæt gielþ*, *ðæt he ne ðyrfe* 457:29 etc., etc.). I think, therefore, it may be safely assumed that the remainder of the edition is equally reliable. Compare the remark made by Cockayne, *Shrine* p. 46, "A *þ* never occurs throughout the Hatton Pastoral." I presume he must have examined the Ms., for he made the remark in 1867.

Yours truly,

A. S. NAPIER.

Facts are always welcome, even when they militate against one's theories or views. I am glad to have fresh assurance of Sweet's scrupulous care in editing. I may add that the above letter would have been sent in a month ago, but for the hope of accompanying it with an exhaustive paper on *þ* in the Beowulf-facsimile. That however is not quite finished.

Yours truly,

J. M. HART.

University of Cincinnati.

*American Literature* and Other Papers, by EDWIN PERCY WHIPPLE, with introductory note by JOHN GREENLEAF WHITTIER. Boston, Ticknor & Co., 1887. xv, 315 pp. 8vo.

Whatever difference of opinion may exist among modern critics and readers as to Mr. Whipple's exact place in American Letters, few would be unwilling to concede that he stands somewhere among what he himself would call the Eminent Men, or Characteristic Men of his age. Such accepted authorities as Macaulay and Prescott have assigned him a position as high as that of any of his rivals. With such productions in view as 'Literature and Life,' and the 'Literature of the Age of Elizabeth,' we are certainly prepared to lament, with thousands of others, his somewhat untimely death, and to expect, in such a posthumous volume as that now before us, abundant evidence of intellect and taste. The title of the treatise or collection of essays under review is itself significant. Mr. Whipple was out-and-out an American author, not only as distinct from a European but from an English author. Even in his essays on British poets and topics, he wrote as an American to Americans, and never lost sight of the fact that his native land had a record of its own to maintain as well as a record to make and transmit. He was, moreover, a literary author and man in the most technical sense of the term, heartily devoted to what he conceived to be the specific function of a man of letters. He did not write as a scientist or philosopher or social economist or man of affairs, but as an author by profession and preference, as a man of books for men of books, as a student of life from the standpoint of literature. Dr. Bartol, in his introduction to the author's 'Recollections of Eminent Men,' speaks of him as "the peer of the subjects of his pen." These subjects, as we know, were such masters as Choate, Agassiz, Emerson, Motley, Matthew Arnold and George Eliot. While the language is extreme, it has much that is suggestive in it, and indicates the plane in which dispassionate minds have placed him. The essays before us reveal, as do all his writings, a high degree of intellectual vigor, of ethical purpose and of classical grace. He had nearly

all the essentials of a successful writer—knowledge, sympathy, discretion and insight. His object, both in criticism and general literature, was to present the subject so clearly that any mind of average intelligence could grasp the meaning; and also, so to coördinate it with the interests of truth that it would serve to contribute to good morals in authorship. Of the five discussions of which the volume in hand is made up, the one on American Literature is the first in order, as it is in length and quality. Constituting nearly one-half of the volume, it rightfully gives the title to the entire collection. It is, by way of distinction, the author's Centennial essay—a clear and comprehensive survey of the historical development of her vernacular authors, from Freneau and Hopkinson to Longfellow and Hawthorne. Containing in short and readable form what a recent writer would call 'pen-pictures' of the men and times of which he treats, he has given us, in a limited way, what Prof. Richardson is now giving us on a wider and more systematic plan. Next in importance to this opening paper is the one that follows it on 'Daniel Webster as a Master of English Style.' Mr. Whipple has rarely, if ever, written on a more congenial theme, and is at his best in its presentation. The paper is worth insertion in a Rhetorical Manual as a daily guide to students of literary expression. He liked the Websterian way of thinking, and of 'putting things.' Himself a man without liberal training, he deals a blow and teaches a truth when he says "that practical men who may not be 'college educated' still have the great virtue of using the few words they employ as identical with facts." He sums up his conception of Webster's style as "plain, clear, terse and forcible." He is never weary of commending its sincerity, its logical directness and the personality that pervades it. In these days of open discussion as to what style is, what good English writing is and how it may be secured, he would point us to the pages of the great American jurist, and bid us imitate, up to the limit of lawful imitation. In his paper on 'Emerson and Carlyle' the contrasts drawn are natural and yet striking, the substance of the paper being expressed in a single antithesis, as he writes—"Emerson believes that

truth is mighty and will prevail, Carlyle believes that truth is mighty and has prevailed." In a word, this volume reveals, what all of Mr. Whipple's writings reveal, that he had a true conception of literature and style, and writes a quality of English which is clear, cogent, suggestive and sufficiently finished to commend it to good taste. A recent writer in the *New Princeton Review* is wrong, we must believe, in speaking of our author's lack of standards of criticism; of a sense of relations; of originality and moral purpose; of those radical merits, in fine, which make any prose permanent in letters. Mr. Whittier is much nearer the truth when he declares "that with the possible exception of Lowell and Matthew Arnold, he was the ablest critical essayist of his time." It is merely as an essayist that he is to be judged. As such he has few superiors. Mr. Whipple did not see as far or as deep as some men, but he saw clearly as far as he did see, and possessed a modesty and candor that made it impossible for him to maintain that he saw any farther or deeper than he actually did. English and American Literature needs nothing more urgently than his modest worth, his sincerity of character and expression, and his ethical earnestness as an author. His prose may never be widely popular. It will always, however, command the thoughtful attention of thoughtful men, and may be especially commended to American students and rising American authors as an order of prose fertile in suggestion, attractive in æsthetic form, and suffused, throughout, with what Mr. Arnold has called 'intellectual seriousness.'

T. W. HUNT.

*Princeton College.*

#### PAUL'S PRINCIPIEN.

*Principien der Sprachgeschichte* von HERMANN PAUL, 2te Aufl., Halle, Niemeyer, 1886. 368 S., oct.

Für Anfänger und Solche, die fern von den Werkstätten unserer Wissenschaft in *partibus infidelium* lebend, ein mühevoll und am Ende doch nicht recht fruchtbringendes Autodidaktendasein führen, sei zunächst betont,

dass wir es hier mit einer eminent wichtigen Erscheinung zu thun haben, wichtig für Alle, die ihre Studien mit Ernst und Erfolg betreiben wollen. Der Anfänger wird sich viele nutzlose Mühe ersparen, wenn er bei Zeiten über die hauptsächlichsten Grundfragen und die Methode seiner Wissenschaft sich klar zu werden versucht, und der Vorgerücktere wird sehen, dass die Wissenschaft nicht aus einer toten Masse zusammenhangslosen Materiales besteht, sondern dass alles Material nur in soweit Interesse hat als sich daraus leitende Ideen entwickeln lassen, und dass daher alle Detailforschung erst dann ihren rechten Werth erhält, wenn der causale Zusammenhang der Einzelercheinungen erkannt wird und diese, an ihrem rechten Platze verwerthet, zum Aufbau eines organischen Ganzen dienen. Wir empfehlen daher allen jungen Fachgenossen auf's Wärmste, Paul's Buch gründlich zu studieren. Das ist allerdings nicht ganz leicht. Zwar ist Paul's Ausdrucksweise klar und scharf; doch ist es bei der Schwere und Neuheit der Ideen natürlich, dass das Verständniss mancher Stellen sich erst wiederholtem Lesen und energischem Nachdenken erschliesst. Indessen wird der Lohn der Mühe nicht ausbleiben. Über alle Hauptfragen des Sprachlebens erhalten wir gründlichste Belehrung und wenn auch hie und da eine abweichende Auffassung nicht unmöglich scheint, so bewegen wir uns doch meist auf sicherem Boden, und Paul's Resultate werden definitive Giltigkeit behalten, weil eben seine Theorien stets auf begründeten Thatsachen beruhen. Wir sagen "Paul's Resultate;" denn in der That, ohne das Verdienst hochbedeutender Vorgänger auf einzelnen Gebieten (Max Müller, Whitney u. a.) irgendwie schmälern zu wollen, müssen wir doch sagen, dass Paul's Buch durchaus originale Geistesarbeit ist, der Ausfluss eigener Erfahrung und Reflexion.

Auf manchen wichtigen Gebieten (Bedeutungswandel, Syntax) sind Paul's Forschungen bahnbrechend gewesen, und werden noch für lange Zeit eine Quelle reichster Belehrung und Anregung sein, bis sie endlich in die Praxis eindringen und unsere Methode umwandeln werden.

An andere Punkte (Lautwandel, Sprac

mischung) hat sich schon lebhaft und vielfach fruchtbringende Unterhandlung geknüpft. Unter den Gegnern z. B. hat noch vor Kurzem der Besten Einer, Schuchardt, die Sache besprochen, und manch schwerwiegendes Wort in die Discussion geworfen. (Schuchardt, 'Über die Lautgesetze, gegen die Junggrammatiker.') Manche der früheren Gegner aber sind ganz allmählich zu Mitstreitern und Nebenbuhlern geworden, und manches früher Angegriffene gilt jetzt als längst bekanntes Gemeingut Aller. Doch auf die Geschichte der Principien können wir hier nicht näher eingehen. Die jungen Fachgenossen sollen lieber vor Allem darauf bedacht sein, sich richtige Anschauungen und positive Kenntnisse zu verschaffen, sich aller persönlicher Feindseligkeit zu enthalten, und die Wahrheit dankbar anzunehmen, woher sie auch kommen möge. Nur soviel sei hiernoch bemerkt, dass Paul's Reichthum an umgestaltenden Ideen ein so gewaltiger ist, dass sein Buch einen ganz immensen Werth behalten würde, selbst wenn Einzelnes, ja wenn die ganze Consequenz der Lautgesetze am Ende fallen oder in anderem Lichte erscheinen sollte.

Um eine ungefähre Idee von dem Inhalte des Buches zu geben, führen wir einige der 23 behandelten Kapitel an: *Lautwandel, Bedeutungswandel, Analogie, Urschöpfung, Entstehung der Wortbildung und Flexion, Psychologische und grammatische Kategorie, Verschiebung der syntaktischen Gliederung, Sprache und Schrift, Sprachmischung, Gemeinsprache*. In der Einleitung werden Wesen und Aufgabe der Sprachforschung, ihre Stellung zu anderen Wissenschaften, und demgemäss der Zweck des Buches erörtert, und ein sechs Seiten langer enggedruckter Index orientiert einiger Maassen über den überreichen Inhalt des Buches.

Im Einzelnen seien nun noch ein Paar Bemerkungen und Fragen gestattet.

S. 11. "Weg mit allen Abstractionen." Das ist gewiss sehr gut, und es muss auch anerkannt werden, dass Paul es in wunderbarer Weise versteht, die Dinge so anzusehen, wie sie wirklich sind. Bisweilen jedoch kommen Wendungen vor, die Manchem als Abstraction erscheinen dürften; so z. B. wenn S. 26 mit

"psychischen Organismen" als mit "realen Objecten" operiert wird.

S. 31. Der Ausdruck "spontan" wird in dem Buche in verschiedener Bedeutung gebraucht. An einigen Stellen (S. 32, 40, 43, 57) heisst spontaner Lautwandel ein solcher, der sich beim Individuum in Folge seiner eigenen Sprechthätigkeit einstellt, im Gegensatz zu demjenigen, welcher durch Beeinflussung von aussen her, durch die Sprechthätigkeit Anderer erzeugt wird. Anderswo (z. B. 159) steht dagegen "spontan" in dem sonst in der Sprachforschung nach Sievers' Vorgange gebräuchlichen Sinne, wonach also "spontan" (im Gegensatze zu "combinatorisch") einen Lautwandel bezeichnet, welchen "beliebige Systemtheile ohne Rücksicht auf ihre Lautumgebung erfahren." Ich muss gestehen, ich kann nicht recht einsehen, wie ein Laut sich ohne Rücksicht auf seine Umgebung verändern kann, da er doch nie für sich allein vorkommt und da die Einwirkung der Nachbarlaute doch nie aussetzt. Es wäre wohl besser, wenn der Ausdruck "spontaner Lautwandel" von Sievers aufgegeben würde. Bei dem Ansehen, welches seine Phonetik mit Recht genießt, können auch kleine Inconsequenzen im Ausdrucke dem klaren Verständnisse des Thatbestandes hinderlich werden.

S. 41. Sehr beherzigendwerth ist auch für Romanisten die Warnung, weiter verbreitete Veränderungen stets ohne weiteres als ältere anzusehen.

S. 53. Die progressive Assimilation wird durchaus psychologisch begründet. Es wäre vielleicht der Mühe werth gewesen, auf andere Anschauungen ein wenig einzugehen. So darf man, glaube ich, die Möglichkeit, dass Übergangslaute sich zu Lautgipfeln entwickeln können, nicht übersehen; sowie ferner das Decrescendo innerhalb der Silbe, die damit zusammenhängende geringere Energie von silbenschiessenden Consonanten und die Thatsache, dass Consonanten vor Verschlusslauten naturgemäss wenig Expiration haben, und daher so häufig Lautgruppen wie *pt, kt*, etc. zu einem combinirten Laute zusammenschmelzen: genetisch und besonders akustisch ein der progressiven Assimilation sehr nahe



kommender Zustand. Cf. Ref., Zur Geschichte der afrz. Consonantenverbindungen, 6 ff. u. 17 ff.

S. 57. Der Satz, dass *a* sich nur nach *i* oder *u* hin verändern könne, trägt doch wohl den lautphysiologischen Thatsachen zu wenig Rechnung.—S. 58. "Wenn eine ältere Generation durch eine neu heranwachsende verdrängt wird." Wie soll man sich das denken?

S. 59. Ags. *fix* und *irnan* dürfen nicht auf eine Stufe gestellt werden. So wenig sich auch über Metathese mit Sicherheit sagen lässt, so darf man doch getrost behaupten, dass innerhalb der ersten von Paul aufgestellten Hauptart ("zwei unmittelbar auf einander folgende Laute werden umgestellt") nicht directe Umstellung als *Motiv* der Veränderung zu Grunde liegt, sondern dass nur in dem schliesslichen *Resultate* des Lautwandels die einzelnen Elemente manchmal in umgekehrter Reihenfolge stehen wie vorher. Dabei werden wir zwei Unterabtheilungen machen:

(1) Ein tönender Laut, bes. Nasal oder Liquida ist im Spiele. Dann wird in *unbetonten* Silben zunächst Vocalreduction anzunehmen sein, und darauf unter günstigeren Accentverhältnissen Entwicklung einer *Svarabhakti*, eines Uebergangslautes zu einem Lautgipfel: *formage—fymage—fromage; revenir—rvenir—ervenir; regardar—rgardar—ergardar* (jetzt weiter zu *agadd*), und wohl auch *jeter—jter*—vulgärfranzösisch *echter*. In *betonter* Silbe dagegen wird sich zunächst eine *Svarabhakti* einstellen, und dann unter anderen Tonverhältnissen der ursprüngliche Sonant zum Uebergangslaut herabsinken und schwinden, der ursprüngliche Uebergangslaut aber Sonant werden. Cf. *purh—puruh* (thorough)—*through*.

(2) Viel schwerer ist die Sache bei tonlosen Lauten, wie ags. *fix*, *axijejan*, neuprovenzal. (z. B. Valence) *sesk* für *sexe*. Vielleicht liegt hier ursprünglich eine Art verkehrter Reconstruction vor. Es mochte in manchen Volksclassen lautgesetzlich Assimilation der Muten eintreten, also *sexe: ses*, eine Form, die neben *sesk* vorkommt. Nun hörte der gemeine Mann daneben die alte Form mit *k* von gebildeteren Leuten; er hatte aber nur eine dunkle Vorstellung davon und, wenn er gebildet sprechen wollte, fügte er das *k* an falscher Stelle an—*sesk*. Bei *axijejan* ist allerdings

die weite Verbreitung des modernen *aks* bedenklich; und es mögen hier ganz andere Gründe gewirkt haben. Jedenfalls aber haben wir bei allen solchen Metathesen uns möglichst nach *Motiven* in den *jeweils begleitenden Verhältnissen* umzusehen.

S. 60. *Semestris*, *κλεινερφής*, *ἡμέδιμνον*, *ἀμφορεύς* sind doch nicht durch Dissimilation entstanden! Es ist ja natürlich, dass homorgane Laute, nur durch tonlose Vocale getrennt, leicht zusammenschmelzen. Gegen unsere Annahme der Vocalreduction und Consonantencontraction spricht es durchaus nicht, wenn im Lateinischen unbetonte Vocale nicht immer schwinden. Die Latinisten werden sich stets vergebens bemühen, eine von so wandelbaren Accentverhältnissen abhängige Erscheinung wie den Vocalschwund in feste äussere Regeln zu bringen. Zwischen homorganen Consonanten konnte natürlich der zum Uebergangslaut herabgesunkene Vocal ganz leicht schwinden, und die Consonanten zusammenfliessen.

S. 66 ff. Das Capitel IV, 'Wandel der Wortbedeutung,' scheint mir eins der prächtigsten in dem ganzen Buche zu sein, und das will viel sagen. Mit wunderbarer Klarheit wird das Wesen des Bedeutungswandels erörtert. Allerdings standen hier Bréal's und besonders Wegener's schöne Untersuchungen als willkommene Vorarbeiten zur Verfügung. Aus dem S. 72-78 Gesagten erklärt sich wohl auch die Entstehung von *Slang* und *Cant*. Derselbe mag ursprünglich nicht mit Absicht geschaffen sein, sondern die "occasionelle" Specialisierung wurde zur "usuellen" (Warum nicht dafür "gelegentlich" und "gewöhnlich"?)

S. 89. Es möge darauf hingewiesen werden, dass angeregt durch diesen und die folgenden Abschnitte Jespersen einen sehr hübschen Aufsatz "Zur Lautgesetzfrage" geschrieben hat, der hiemit als wertvolle Bereicherung der einschlägigen Literatur zum Studium empfohlen sei (Techmer's Zs. III, 188-216).—S. 89-90. Lehrer mögen hieraus bedeutsame Konsequenzen ziehen für den praktischen Sprachunterricht.—S. 97. Zu analogen *r* etc. cf. z. B. engl. *ideer*, ursprünglich neben *idea* gebildet, wie *rather*+voc. vorkam neben *rathe(r)*+conson.

S. 122. Der Romanist wird hier an die viel umstrittenen Doppeltiraden im altfranzösischen Epos denken, und wer Gröber's Auffassung derselben noch nicht theilte, dürfte vielleicht hier überzeugt werden.—S. 131. "Bedienter" ist doch wohl nach "beamter" gebildet.

S. 132. Zu *cmnzipia* cf. für's Englische das von Elliott (American Journal of Philology, Vol. VI., pp. 89-94) angeführte *reckermember*, *possobably*.

S. 132. Cf. ferner mhd. *wirser*, vulgärenglisch *worser*, vlgfrz. *plus pire*. Eine syntactische Contamination ist vielleicht auch das französische *lequel était plus grand, de César ou d'Alexandre?* Doch wohl aus *de César et d'Alexandre*+*César* ou *Alexandre*. Ist nicht auch engl. *never so*, in affirmativem Sinne, als Contamination zu erklären? *May it be never so cold*=*may it be cold*+*it never was* oder *can be so cold* oder aber *may it be so cold as it never was*. Die Wendung ist übrigens in America nicht nur ungewöhnlich in "familiar speech" (wie Storm. Engl. Philol. 227 aus Alford citiert) sondern auch sonst ungebräuchlich. Eine andere Contaminationsbildung, die man wohl gelegentlich hört, ist: *what kind of looking lady is she?* aus *what kind of lady*+*how looking*.

S. 146. Die Ammensprache "ist nicht eine Erfindung der Kinder." Das ist doch wohl nur so zu verstehen, dass allerdings nicht jedes kleine Kind den ganzen Ammenjargon für sich neu erfindet und gebraucht. Ursprünglich aber haben doch die Ammen oder Mütter den Kindern ihre ersten Sprechversuche abgelauscht und nachgeahmt.

S. 174. Der Unterschied zwischen *helfe*—*hülfe*, *Eltern*—*ältern*, etc., ist nicht nur ein orthographischer, wie hier und S. 333, angenommen wird, sondern auch ein lautlicher, wie verschiedentlich bemerkt worden ist. Cf. Neumann in Gröber's Zs. viii. 244, und Holt-hausen, Soester Mundart, 17 und Schluss. Die deutschen Mundarten beweisen, dass der Unterschied nicht unter Einfluss der Schrift entstanden, sondern das offenere *e* in *älter* ein lautliche Umbildung nach *alt* ist, vielleicht entfernt zu vergleichen mit dem i-Umlaut von *ö*.

S. 272. Zu *ad Martis (templum)* cf. engl. *at the merchant's*.

S. 275. Frz. *prud'homme* ist zu streichen, es ist bekanntlich nicht *prodem hominem*, sondern *prodem de homine*; auch *lundi* und *Thionville* sind nicht als französische Bildungen anzuführen; das erste ist lateinisch, das zweite eine mechanische Übersetzung der ursprünglichen, deutschen Form, cf. Gröber in seinem Grundriss, 2<sup>te</sup> Lieferung, 423 ff.—S. 293. Ein englisches Beispiel für secundäre, analogische Bildung von Composition wäre *he don't* nicht contrahiert aus *docs not*, sondern natürlich nach *I don't, you don't*.—S. 315. Mit *αὐτὴν ἄφρονος* *πέοντα* wäre vielleicht zu vergleichen das La Fontainesche *il ouvre un large bec*.

In dem schönen Capitel über "die Scheidung der Redetheile" hätte der Romanist gerne Paul's Ansicht über das Verhältniss von Gerundivum zu Participle gehört.

S. 358. Dass bei grösserer Abweichung des Dialektes von der normalen Sprache, die letztere um so correcter gesprochen wird, kommt doch wohl nicht so sehr von der grösseren Sorgfalt als daher, dass eben verschiedene Idiome einander weniger beeinflussen, und leichter von einander zu halten sind, als ähnliche.

S. 365. Auch wo zwei Sprachen mit einander um die Herrschaft ringen, wird nicht sowohl die vielfach missbräuchlich angeführte "höhere Cultur" den Ausschlag geben, als vielmehr die Existenz und mehr oder minder anerkannte Herrschaft einer Gemeinsprache. So steht z. B. in der Schweiz nicht einfach das Französische dem Deutschen gegenüber, sondern die französ. Schriftsprache den einzelnen Schweizerdeutschen Dialecten.

Folgende, zum Theil sinnstörende Druckfehler sind mir aufgefallen: S. 7 culturwissenschaften, verbessere: *culturwissenschaften*; 8 und dem: *und denen*; 14 gebährde(n) d. h (2 mal); 24 associieren, d. c; 25 spreehorgane: *sprechorgane*; 38 regen: *reger*; 39 folk: *volk*; 42 geslaltung: *gestaltung*; 50 mann: *man*; 51 durchstehende: *durchstechende*; 52 übertragen: *übertagen*; 65 Dissimulation: *Dis-simulation*; 68 boc: *bock*; 74 unvlätigkeit, v: *f*; 86 hortibus: *hortis*; 87 klank: *klañk*; 88 vater: *valers*; 90 permiscue: *promiscue*; 96 anlautenden: *auslautenden*; 105 entgegen-gesetze: *—gesetzte*; 106 Miklosisch: *Miklo-sich*; 129 compiclated: *complicated*; 172

børna (nendän.): *børn*; 173 *durchauch*: *durchaus*; 173 *staitaut*: *staitaul*; 176 *stigös*: *stigös*; 199 *possesiv*—: *possessiv*—(3 mal); 238 *exprimé*: *exprimée*; 239 *possesiv*—: *possessiv*—; 273 *gebährden*, d. *h*; 275 *grandmère*: *grandmère*; 276 *zusammenschliessen*: *sich zusammenschliessen*; 276 *zusammengezogen* aus *niur* etc., d. *aus*; 279 *de bonne air*: *aire*; 296 *entstehen*: *entstehen*; 309 *gesetzten*: *gesetzten*; 313 *langeschläfer*: *langeschläfer*; 318 *casurection*: *casurection*; 322 *Anm. conjugation*: *conjunction*; 323 *bezeichnen*: *bezeichnen*; 329 *verständniss*: *verständniss*; 329 *wechsel*: *wechselt*; 330 *dem*: *den*; 333 *mann*: *man*.—Die Beispiele sind zwar überwiegend aus dem Gebiete des Deutschen genommen; doch hat Paul auch z. B. englisch und französisch so reichlich herangezogen, dass einer etwaigen Übersetzung, die auf ein specielles Publicum Rücksicht zu nehmen hätte, schon bedeutend vorgearbeitet ist.

So scheiden wir denn von dem herrlichen Buche mit dem Wunsche, dass es in seiner neuen Gestalt immer mehr Einfluss auf die gelehrte Welt gewinnen möge, dem Verfasser zur Ehre und der Wissenschaft zum Nutzen.

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### ENGLISH LANGUAGE.

*The English Language; its Grammar, History, and Literature, with chapters on Composition, Versification, Paraphrasing, and Punctuation.* By J. M. D. MEIKLEJOHN. D. C. Heath & Co., Boston, New York, and Chicago, 1887. viii, 388 pp. 8vo.

Professor Meiklejohn has here put within the covers of a single volume chapters on those phases of the study of English which are usually surveyed in a course of secondary training. The treatment is therefore in the

<sup>1</sup> It is a fact well known to the readers of the MODERN LANGUAGE NOTES that many of the most distinguished linguists in Europe and America believe neither in the novelty nor in the soundness of the theories advanced by Professor Paul in the present volume. To them we owe the statement that this journal is not the organ of any school or party, and that its columns are equally open to a review from the opposite standpoint. J. G.

main general; extensive rather than intensive; introductory and suggestive, rather than detailed and exhaustive. The point of view is taken in the immediate and practical wants of one seeking a plain and serviceable education in his own language. The book is believed to furnish the basis for four years of such study, although the material is not so arranged as to constitute an organic succession of topics to be mastered in a fixed order. The teacher is accordingly asked "to guide his pupils in the selection of the proper parts for each year." The book is indeed made up of a series of what we are now accustomed to call primers. This is so apparent that the American publishers are prepared to furnish the several parts or chapters in separate form. The titles of these parts give a notion of the whole ground covered by the treatise: Part I bears the name of "The Grammar of the English Language"; Part II is on "Composition, Punctuation, Paraphrasing and Prosody"; Part III is "The History of the English Language," and Part IV an "Outline of the History of English Literature."

As rapid and necessarily incomplete sketches these chapters are not without considerable merit, and in the hands of experienced teachers may be made to yield good results. But the teacher will have to know how to deal with the author: most of his passages are to be taken as mere texts for expansion; some will be found best fitted for slight regard, if not indeed for entire omission. The line of approach to many topics will need to be varied, and many details queried or corrected. With some exceptions the author has, throughout, maintained a uniformity of aim and purpose that marks a strong practical teacher, and any teacher possessed of like qualities will not be insensible to a spirit of helpfulness pervading these pages. But primers are of all books the hardest to write and the easiest with which to find fault. These primers, it may therefore be safely said, will not please every one; they will as certainly satisfy no one. The duty of a reviewer in such a case might then appear to be plain enough. He has but to commit his author to the mercy—if that be the word—of his public. But is the matter so simple after all? No one need be reminded that the

making of elementary text-books is coming to be more and more shared by true scholars, and rightly so. This circumstance has made us familiar with wide differences of method, hardly before suspected by many. When, for example, a great American philologist, some years ago, published a child's grammar of the English Language, what a tumult must have stirred the timid breasts of the unnumbered host of school-grammar-mongers! Has Prof. Meiklejohn, in the present instance, upheld the new tradition of scientific primers, or, with scissors and paste followed the rules of the commercial book-maker? He surely stands acquitted of the latter charge, though he does not take the highest rank in the class of those who represent the better doctrine. There is sufficient evidence in these pages to show that the author is so well equipped in some of the departments of his wide subject as to enable him to be effective in omission: he epitomizes and leaves the impress of reserved force. But where results are employed of those who work according to methods in which he has been less thoroughly trained, we have at least a display of genuine and intelligent interest that contributes strongly to a palliation of many offences against accuracy. This restriction holds particularly for 'historical' notes and observations introduced throughout the First Part, which is a good descriptive grammar in outline; it also holds for certain philological appendices attached to the grammar; but the teacher that can make right use of these matters will also be qualified to correct and modify their form.

There is however one chapter in which the author so sadly breaks in equality of performance, that we may also now take leave of our indulgence in general descriptives. We refer to the chapter on Versification. When shall we learn to be simple and rational in our theories of Metre! Our author illustrates a verse made up of four iambuses thus:

'Twere long', | and need' | le , h re' | to ell'  
How to my hand these papers fell.

One may justify a design in at first omitting the scansion of the second line, until one turns to the next page to be startled by this observation: "But we seldom see a trochee introduced into an iambic line; or an iambus into a

trochaic." *Amphibrachic* metre is set forth without the least misgiving. It were worth knowing whether Prof. Bain would even to-day continue, with our author, to scan,—

There came' to | the shore' a | poor ex'ile | of E'trin |.

A few pages further on there is an approach to the truth when we are told that "there are very few examples in English of this kind of verse;" the simple truth being that there are *none*. Remarks on the relative frequency of the different types of metre are numerous, and in some instances quite odd. For example, under the head of iambic tetrameter: "There is a good deal of this verse in English; and most of it is by Scott." Again: "There is very little anapaestic verse in English;" of the dactylic tetrameter there is in English poetry also "very little;" *amen* and *farewell* are represented to be about the only spondaic words in the language. Pope is accused of managing the *cæsura* worst—"worst, because it is almost always in the same place" and lines from the 'Rape of the Lock' are cited in evidence. But a rough estimate shows that in this poem the occurrence of a varied diæresis in relation to that of the prevailing type is about as one to two. The monotony of Pope's verse is due to a characteristic structure of the line to which the medial pauses have no definite relation. The treatment of the stanza is altogether lacking in carefulness. In the quatrain, for example, the second line is said *always* to rhyme with the fourth. Is not *In Memoriam* in quatrains? We can hardly pardon such misleading incompleteness as the following: "A stanza of eight lines is called an *octave* or *ottava rima*;" and again, "A stanza of nine lines is called the *Spenserian stanza*." The closing paragraph is on the Sonnet and proves Prof. Meiklejohn to have been at least once "mind-less of its just honours."

JAMES W. BRIGHT.

#### THE NEW DIALECT JOURNAL.

*Revue des Patois*, recueil trimestriel consacré à l'étude des patois et anciens dialectes romans de la France et des régions limitrophes. Publié par L. CLÉDAT. Paris, Vieweg, 67 rue de Richelieu. Price, 17 frs. per year. Nos. 1 and 2.

This publication is the beginning of the enterprise announced in M. L. NOTES, Vol. II., p. 70, and the two numbers lying before me give promise of excellent work. We have a multitude of journals devoted to the interests of Romance literature and linguistics, but, for those specially inclined to dialect investigations, a pressing need has long been felt for some organ that should more particularly represent this department of Romance study. It is true that the pages of several other journals such as the *Zeitschrift für romanische Philologie*, the *Romania*, etc., etc., are open to articles of dialect research, but in this line of work as nowhere else, perhaps, in the whole field, is room wanted to spread out the materials in detail before the reader; and hence a publication devoted exclusively to the reproduction of all forms and phases of patois life is a desideratum which we welcome with more than ordinary feeling. The editor has probably done well, too, in limiting, for the beginning, the domain covered by his Review, to the French and its genetically allied idioms, though the time will soon come, I hope, when, through the more extended and critical development of dialect investigation, a journal for Romance patois in general, will become a necessity. Meanwhile, let us give to the newcomer a cordial welcome and wish it all possible good fortune.

In the "Avertissement" of the first number, the editor makes a few remarks on dialect work, particularly in France, then proposes a system of notation that is inadequate to meet the wants of sound representation such as come up in the multifarious shadings of French patois phonetics. It is understood, of course, that these directions are intended, in great measure, for the general public and, as such, are kept as free from detail as possible; hence it happens, perhaps, that apparent inconsistencies have crept into them which otherwise might have been avoided. For example, after having stated (p. 2) the wholesome doctrine: "Il importe d'écrire exactement les mots tels qu'ils se prononcent. Il ne faut pas, sous prétexte de se rapprocher de l'orthographe française, écrire des lettres qui ne se prononcent pas;" the writer tells us, (p. 3) "il n'y a pas d'inconvénient à écrire *eu* (*ceux*) et *ou* (*fou*)

comme en français." Here the common observer, leaving out of account the delicate quantitative differences in sound represented by the digraph *eu* (*peur*, *neuf*), might, with great advantage to the reader, and without embarrassment to himself, indicate for us the more striking variations of open and closed vowel quality (*peur*, *feu*), since it so often happens in dialect that this is essentially different from what we find in French proper.—P. 3. "Le son que l'on entend dans les mots français '*tôt* et '*chapeau*' doit être écrit par *ô*, jamais par *eau* ni par *au*." Here, again, the student of dialect phonetics would be deeply interested to know whether the native patois speaker uses the closed (*rose*), or the open (*robe*), sound of *o*, and in the examination of certain poetic compositions, his uncertainty with reference to this fact would hinder him from coming to just conclusions about the exact constitution of the verse. The Lorraine guttural is represented by *kh*, "la graphie *ch* restant réservée au son chuintant que l'on entend dans le français '*chant*, *cheval*, etc.'" Why not have the simple graphic sign *ʒ*, now so commonly used to represent this dental voiceless sibilant, especially since *z* is to supplant *s* in such words as *rose*, etc.? As nothing is said about the corresponding voiced sibilant *ʒ*, it is to be presumed that the monstrous French *j* (*g*) must be used as its legitimate representative; in fact, the last sentence of the "Avertissement" (p. 4) justifies this conclusion and appears more or less contradictory to the first statement quoted: "Pour les sons que nous n'avons pas prévus, nous recommandons \*\*\* de les écrire avec les lettres françaises qui s'en rapprochent le plus, en les soulignant et en les expliquant." While, then, these instructions are evidently intended for the general collector, and for him may be of use in a cursory way, yet for the special dialect investigator, they are wholly inadequate, and I fear that material collected in this manner may not always be of accurate scientific value on the phonetic side. In truth, the "réponses contradictoires" mentioned by the author (No. II. p. 99), as coming from two of his correspondents, with reference to writing *le* or *lo*, and the supplementary note in the "Chronique" (II. p. 159) designed to avoid the

confusion between *au* and *aw*, *ai* and *ay*, show already at the outset that a more exact notation is necessary. On the other hand, the principal morphological products may thus be safely set down, as they have little to do, comparatively speaking, with the literary importance of the popular texts collected.

In No. 1, the first contribution is a mere announcement by the editor of his intention to treat "Les patois de la région lyonnaise," which cannot be done in detail till he has made a more extensive collection of texts. With this object in view, he has communicated, through the rector of the Academy of Lyons with the rectors of the Academies of Besançon, Chambéry, Clermont and Nancy. By them, the project was laid before the teachers of each Department and the names of those willing to second the scheme are given according to Arrondissement. This preliminary step in the work was admirably practical and has already brought out enough material for the writer to begin his treatise in the second number (pp. 81-106), the introductory chapter being confined to the definite article. The series of dialects covered by this study, are the legitimate Franco-Provençal patois and those of certain contiguous Departments: Ain, Hautes-Alpes, Ardèche, Doubs, Drôme, Isère, Jura, Loire, Haute-Loire, Rhône, Haute-Saône, Saône-et-Loire, Savoie, Haute-Savoie, Vosges and the territory about Belfort.

The first set of questions sent out concern matters of flexion especially and cover the following subjects:—1. The forms of the definite article;—2. Those of the indefinite article;—3. Possible doublets in two categories of feminine nouns ending in *a* in Latin;—4. Characteristics of the feminine and of the plural;—5. Forms of the personal pronoun.—The writer prefaces his investigation by noticing a peculiar trait of the reduced singular article *l* (common to the whole of France), where moullation has swallowed up the characteristic form in connection with the word *iô* (*eau*); for example, in the Canton of Tournus (Saône-et-Loire) "la couleur de l'eau=*la couleur de iô*. Under the influence of the initial *yod* of *iô*, the article proper has disappeared, as in the popular *qu'est-ce qu'i ya* for "qu'est-ce qu'il

y a." For certain parts of the speech-territory examined, *liaison* of a two-fold nature exists for the plural article: *s=z* before the palatal vowels *é, i, ü, ö*, and *j* (*ž*) before the guttural vowels *a, o, u, on*.

The interesting and important inquiry is now entered upon to determine the geographical distribution of the various forms of the article within the district under consideration, and the results reached are gratifying. Six morphological types are found here: *lê* (*lè*), *el*, *lu*, *lou*, *le*, *lo* and of these *lou* and *le* are the only ones that cover extended territories. *Lê*, *lè*, *el* are found in the East (Lorraine); *lu* here is very rare, occurring only in Provençal speech (Dordogne) and about Valence (Drôme): *lo* appears here and there throughout the territory that is studied. *Lou* and *le* divide the ground between them: starting on the extreme east and following a curved line, to the north-west, we have *lou* in the Departments of Hautes-Alpes, Drôme, Ardèche, Haute-Loire. In the last-named Department, the two lines meet; the north uses *le*, the south, *lou*. Turning again to the east we strike another compact domain of *lou*, covering Franche-Comté and part of Bresse: the Departments of Haute-Saône, Doubs and Ain. For the *le*-district, we begin again to the north, north-east of the northern division of the *lou*-territory, that is, with the Department of Vosges and, following a curved line to the south-west, take in a strip of west Haute-Saône, the north-west corner of Jura, Saône-et-Loire, Loire and, finally, the northern part of Haute-Loire, where the *lou*-line bearing to the north-west meets the *le*-line. On the east of the *lou*-territory, wedged in between its northern and southern divisions, a limited field (Savoie and Haute-Savoie) of *lou*-forms is to be noted, which belongs, properly speaking, to the Swiss dialect territory. The small Department of Rhône is the mixing ground of the two patois forms; *lou* prevails in Isère, but examples of *le* are frequent in the north-west.

From this short survey of the results obtained by Professor Clédât in his initial patois study, we cannot fail to recognize the importance of his labor for French grammar, and we shall look forward with great interest to the like investigations that are to follow.

His next paper will treat of the contract forms of the masculine article. The detailed examination of dialect morphological phenomena, such as is here carried out, is destined to throw light on the early constitution and growth of proper French forms, and it is thus a subject of congratulation that this comparatively new field has been entered upon by the young Lyons professor with so much thoroughness and vigor.

The second article which occupies nearly the whole of No. 1. of the new Review is by M. E. Philipon, and is devoted to a study of "Le dialecte bressan aux XIII<sup>e</sup> et XIV<sup>e</sup> Siècles," (pp. 11-57). This is a fitting counterpart to the editor's paper on the article, since it takes a well defined region of the Franco-Provençal territory and gives us a grammar-summary, texts and vocabulary of the older stage of this special variety of speech. The grammar proper is preceded by a dozen pages covering the chief phonetic peculiarities of the old language of Bresse. As archivist, the writer has been able to collect the few extant charters and "registres terriers" of the early patois of this district, and it is on them that his study is based. Twenty-seven pages of these texts are given here, followed by a vocabulary, so that the investigator has adequate material at hand to control the opinions expressed by the author, if he wishes to do so.

For the second number of the Review, M. Puitspelu, author of the 'Dictionnaire étymologique du patois lyonnais,' gives us "Un conte en patois lyonnais du commencement du siècle." Toward 1806, the Bureau of Statistics of the French Empire determined to collect translations of 'L'Enfant prodigue' in the various patois of France. Cochard was at this time Conseiller de préfecture of the Department of the Rhône, and was commissioned to collect the translations for his Department. Among these are found certain popular "Contes," in dialect, that have not been published and that are often much more interesting and characteristic than the Parable itself.<sup>1</sup> It is one

<sup>1</sup> Similar materials are found in the dialect Parable collections made in northern France. We shall publish soon one of these patois pieces, consisting of a few lines, which was copied in the Archives at Rouen and which is entitled: "Compliment adressé à S. A. R. Madame la duchesse de Chartres par les p. cheurs du Faubourg du Pollet-les-Dieppe." It is in the Polletais dialect of that time and of interest from this point of view.

of these, "Dialogo de doux homos de la paroichi de \*\*qu' eriant ou cabaret," that the writer presents here, accompanied by a face-to-face Modern French translation and frequent explanatory foot-notes.

A series of short dialect texts, mostly accompanied by French translations, follow next, by Joret, Brunot, Fertiault and others. An interesting and most useful list of dialect works, arranged according to Departments, closes both Nos. of the journal.

A. MARSHALL ELLIOTT.

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### BRIEF MENTION.

The attention of subscribers is called to the proposed increase in the price of MODERN LANGUAGE NOTES, as indicated at the head of page 2 of our advertising sheets. This change will be referred to more at length in our next issue.

The fifth annual Convention of the Modern Language Association of America will be held at the University of Pennsylvania (Philada.) on December 29 and 30. Papers will be read by Professors Sheldon (Harvard), H. S. White (Cornell), Karsten (Indiana Univ.), Collitz (Bryn Mawr), Smyth (Philada.), Tolman (Ripon College), Shepherd and Primer (College of Charleston), Fortier (Tulane), Wood and Elliott (Johns Hopkins), Lang (Swain Free School), Kroeh (Stevens' Inst.). A circular will be issued in a few days, giving particulars as to papers, order of exercises, social entertainments, etc.

A rich and interesting vein of folk-lore tales for English readers has been drawn upon by Mrs. M. Carey, in her 'Fairy Legends of the French Provinces,' just issued by Thomas Y. Crowell & Co., N. Y. (12mo, pp. 300, \$1.25). The book consists of translations of thirty-four fairy tales, selected in part from the French folk-lore journal, *Mélusine*, and in part from Paul Sébillot's 'Contes des Provinces de la France' (Paris, 1884). Most of these tales present the charm and the authenticity of having been taken directly from the lips of the people by such distinguished specialists as Emmanuel Cosquin, J. A. Cuoq, F. M. Luzel,

and Victor Smith. The present translation is simple, smooth and dignified, and is prefaced by an introductory note from the pen of J. F. Jameson, Ph. D., Associate in History in the Johns Hopkins University. It is encouraging to find the products of the scientific spirit of folk-lore study so promptly seeking extension through popular channels.

On the point of going to press, we receive from D. C. Heath & Co., Boston, the promised edition of Grandgent's Italian Grammar (12mo, pp. 124). Its compact form and convenient arrangement invite the learner to make quick and vigorous work of the leading facts of Italian grammar; and under the impulse thus given it may be hoped he will push rapidly ahead and become more than the "ordinary student of Italian" for whom this little work is intended to be sufficiently complete. The book opens with a short but careful chapter on pronunciation, in which, among other excellencies, the fundamental distinction between 'open' and 'close' *e* and *o* is properly emphasized. But what is still more to the point (and almost too good to be true!), this important distinction, as well as the proper place of the tonic accent, is consistently marked in all Italian words, throughout the entire book. In so brief a grammar, the author has doubtless done wisely in suppressing everything in the way of 'etymology' and general philology. The grammatical statements are accompanied freely by translated examples, and sufficient aid in the preparation of the exercises is afforded by foot-notes and vocabularies. Reference is facilitated by a good index. The exercises number only twenty-one, eleven in Italian and ten in English. These are sufficient for use in a rapid first study of the grammar, but not enough to ground the student in forms and vocabulary. Fortunately, this deficiency may be conveniently supplied by the use of the *Italian Principia*, Part I. (Harpers, 1884), the chief feature of which is its abundant equipment of well-conceived exercises, with special and general vocabularies. The second part of the same work contains a wide range of prose selections, together with a few poetical extracts, and is well supplied with explanatory notes, grammatical exercises and vocabulary. With these

three books to begin with, earnest students need not hesitate to undertake the charming study of Italian, even without a teacher.

*Science and Education* for May 13, 1887, has a general survey of "Scandinavian Studies in the United States," by Daniel Kilham Dodge. The founding, in our colleges, of chairs for Scandinavian Literature is here specially noted and the importance of these studies insisted upon both for their intrinsic merits and for their intimate relation to other Teutonic forms of speech.

The *Hamilton Literary Monthly* (Organ of the Students of Hamilton College, N. Y.) offers a prize of \$100 for the best essay on "The Conservatism of American Institutions." The limit of time for sending in the work, is Jan. 20, 1888; the judges are Senator Joseph R. Hawley, Hartford, Conn.; E. B. Elliot, Ph. D., Washington, D. C.; Congressman James S. Sherman, Utica, N. Y. For special conditions, address John E. Everett, Business Manager, Clinton, N. Y.

According to *Science*, for Oct. 7, 1887, Prof. Coelho (Lisbon) has brought out a third article in a recent number of the *Boletim da Sociedade de Geographia de Lisbon*, on the Romance dialects of Africa, Asia and America. The first of these contributions was read before the Geographical Society in 1878; the second, in 1882, bearing the title: "Os dialectos romanicos ou neo-latinos na Africa, Asia e America."

The theory advanced in a recent number of the NOTES (May, 1887), as to the probable source of Goethe's *Goldschmiedsgesell*, has been established by the discovery of the circumstances attending its composition. Prof. Ludwig Geiger, of Berlin, editor of the *Goethe-Jahrbuch*, on first seeing the May number of the NOTES, wrote as follows: "Die Vermuthung über Goethe's *Goldschmiedsgesell* ist sehr ansprechend und schön durchgeführt." A few days later he informed the author that he had found in Riemer's *Tagebuch* the following passage: "12 September (1808). Machte Goethe abends ein Lied aus Anlass des englischen, das mir die Frau von Fliess gegeben." Extracts from Riemer's *Tagebuch* appeared in the *Deutsche Revue* for October, 1886, but



this journal was not accessible to the author at the time of writing his article. There can, of course, no longer be any doubt that the "englisches Gedicht" here mentioned is Henry Carey's 'Sally in our Alley.'

*Science*, for October 28, 1887, contains an interesting article by Prof. W. T. Hewett (Cornell University, Ithaca, N. Y.) on "The Study of Modern European Literature in America." *The Dial*, for August and September, has reviews by Melville B. Anderson (State University of Iowa, Iowa City) of Symonds' 'Renaissance in Italy: The Catholic Reaction,' and of Hubert Hall's 'Society in the Elizabethan Age.' The October number of the *Louisiana Journal of Education* gives us a lengthy survey of "Romance Philology" by Prof. Alcée Fortier (Tulane Univ., New Orleans), and the November number of the same journal has a paper treating "Recent Text-Books for German" by Prof. C. Woodward Hutson (Univ. of Mississippi, Oxford).

#### PERSONAL.

W. H. Fraser, B. A., whose edition of 'Un Philosophe sous les Toits' was reviewed in the last number of the NOTES, has accepted the position of teacher of Italian and Spanish in University College, Toronto. The French and German mastership in Upper Canada College, Toronto, left vacant by this appointment, is now occupied by Chas. Whetham, B. A., sometime Fellow in Romance Languages and graduate student in Germanic Languages in the Johns Hopkins University.

Melville B. Anderson has been called from Purdue University (cf. MOD. LANG. NOTES, Vol. II., col. 141) to the State University of Iowa, Iowa City, to fill the place heretofore occupied by Miss Susan F. Smith. Professor Anderson holds the chair of English Language and Literature in his new academic quarters, this making his fourth change since 1880.

Dr. J. A. Fontaine, whose name will appear in the next issue of the NOTES, was appointed at the opening of the present academic year "Instructor in Romance Languages and Latin" at the University of Nebraska, Lincoln. Mr. Fontaine was a student in the Collège de Sion-Nancy (France), from 1872-79. Having received his diploma in the last named year, he studied Law in Paris from 1880-81; from 1882-86 he was a graduate student in the department of Romance Languages, Johns Hopkins University, where he took the degree of Doctor of Philosophy in 1886. The following year was spent by Dr. Fontaine in Paris and Bonn, working with Gaston Paris, Paul Meyer and Wendelin Förster.

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